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DAVID M. BRAUNSTEIN
WSA #1076

NEAL H. BRAUNSTEIN

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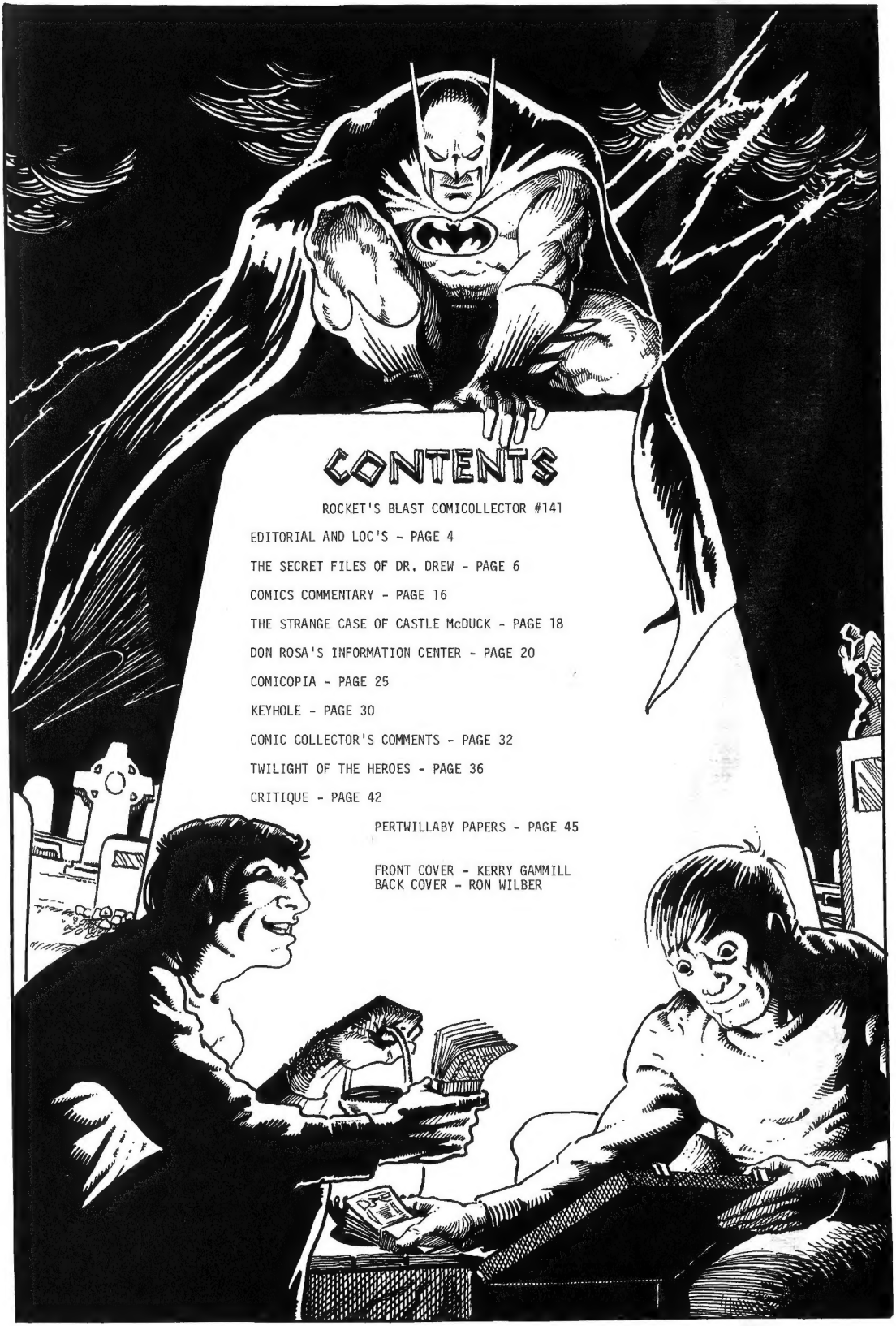

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FRONT COVER - KERRY GAMMILL
BACK COVER - RON WILBER

# IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FEBRUARY 1978

FULL PAGE ADVERTISEMENTS: $20.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 57, 58, 88, 89, 90, 96, 97, 106, 107, 120, 121, 123, [SEE PAGE 57]
124, 125, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 140 (139 = $3.50)

THE ROCKET'S BLAST COMICOLLECTOR is published by James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165. EDITOR & PUBLISHER: JAMES VAN HISE, EDITOR EMERITUS: GORDON B. LOVE
STAFF ARTISTS: Hilary Barta, Steve Fabian, Ralph Fowler, Kerry Gammill, Marc Hempel, Don Rosa, Tom Sutton, Ron Wilber and Mike Zeck. Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope or return postage.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: MARCH 3rd
APRIL 21st
THE RBCC IS PUBLISHED EVERY 7 WEEKS.

# RBCC CONTRIBUTORS

The front cover this issue by KERRY GAMMILL is of the ever popular superhero Hawkman. I think it's quite fitting to feature this cover this issue in light of the upcoming SHOWCASE revival of this character teamed up with Adam Strange (who graced the RBCC on #132). The revival will also pit Hawkman against his old nemesis the Shadow Thief. Kerry's professional career has just been launched as he has been given a full scale assignment by Marvel to pencil an issue of THE AVENGERS. It's good to see Marvel giving him something he can really cut loose on. I'll be looking forward to seeing this issue when it comes out in a few months.

The back cover by RON WILBER is an intricate piece Ron recently completed featuring John Carter of Mars, the popular Edgar Rice Burroughs' character as well as one of the best comics being published today. Ron continues to display a talent for doing many kinds of drawings in different kinds of styles.

The feature on the "Secret Files Of Dr. Drew" is a personal favorite of mine and one which I have been wanting to do for over five years! I am much enamored with this strip and had been hoping for quite sometime to be able to contact the artist, Jerry Grandenetti to have him answer certain questions which have plagued me concerning the strip and which I discuss in the article. I finally decided, though, not to sit on this feature any longer. The eight page strip which is reprinted with it is printed direct from the original art which was uncovered a few years ago and surfaced at the 1972 New York Comic Art Convention. Several of the strips were available there and this particular one was acquired by collector Larry Bigman and it's through his courtesy that it sees print here. What makes this even more special is that a couple of the panels on the seventh page of the story have never been published as they were redrawn and pasted over before the strip was originally published in 1950 but through the many years the pages were in storage the glue dried out and the pasted over panels became lost, leaving the original unused panels. Collectors who have the issue of RANGERS COMICS where this strip originally appeared will find the differences subtle but interesting.

The article on "The Strange Case Of Castle McDuck" was sent to me by Don Rosa over a year ago and I just didn't know what to make of it. I have been thinking about it these many months and have decided to go ahead and run it and see what you think. Despite Don Rosa's reputation for zaniness, everything he says concerning the circumstances by which this article came into his possession is true. The rest you'll have to decide for yourselves.

RON WILBER presents another installment of "Twilight Of The Heroes" this ish and although there have been some subtle clues given in the strip up until now, this installment has some very major clues!

EDDY EDDINGS provides a fine illustration of Conan to accompany this issue's COMICS COMMENTARY.

The letters page this issue has some interesting comments on ROY THOMAS' missive which appeared in the last issue.

HILARY BARTA provides some more fine illos for the IC this time, including one illustrating what is perhaps the most unusual question Don has received in a long time.

GARY BROWN'S KEYHOLE presents some awards of his own which I think you'll find thought provoking.

This issue has a lot of unusual features, but then I try to be sure that you'll never know for sure what to expect from the RBCC!

# BLASTS FROM THE READERS

## EDITORIAL

You'll note the new column logo this issue. It's by one John Bolton of England, who also does work for the British magazine HOUSE OF HAMMER. The logo was obtained through the courtesy of Alan Austin.

This issue is slightly late because more than the usual number of people couldn't come through at deadline time, and some couldn't come through at all. For this reason the "Films Fantastique" on YOUNG FRANKENSTEIN and the Prince Valiant article will be delayed a couple issues.

The next issue of RBCC (#142) will have special features on CLOSE ENCOUNTERS OF THE THIRD KIND, many of which are still being firmed up at this moment. Although it won't be printed on slick paper, it will in some ways be even more special than RBCC #139, the STAR WARS issue. For instance, Ralph Fowler is doing three full color paintings which will grace the front cover, back cover, and the centerspread...all in FULL COLOR! For this and other reasons which you'll see next ish the cover price to non-subscribers will be $2.50, although subscriptions in effect up until March 15th, 1978 will receive this as a normal subscription copy. Keep this in mind when and if you receive a subscription expired notice for the RBCC this month.

The original art by Tom Sutton which appears in the centerspread this issue is available from Tom for $125.00 at: 40 Marlboro Street, Newburyport, Mass. 01950. Tom also does any character to order, 10 x 15, for $35.00.

The results of the 1976 Comic Art Fan Awards have become available and although the returns were few and the RBCC came in 3rd (after TBG and The COMIC READER), it is fascinating to notice that the first three places in the favorite fan artist category went to STEVE FABIAN, DON ROSA and MIKE ZECK, most of whose fan work in all cases is done for the RBCC. In fact, in 1976 90% and better of their major fan work was for the RBCC. I think that says a lot right there.

The features I have been promising from George Beahm (the article on the art of Tim Kirk as well as the continuing series of unpublished conversation with Vaughn Bode') have been delayed for a couple months due to George having moved from Virginia.

Mike Zeck, who is now living in Connecticut to more firmly establish himself in comics, has just completed a couple issues of Marvel's POWER MAN.

Coming soon will be a special feature on the weird science fiction and horror art of BASIL WOLVERTON! Remember WEIRD TALES OF THE FUTURE? What about those great stories "The End of the World" and "The Eye Of Doom"? We'll have lots of weird art to behold.

* * * * * *

Dear Mr. Van Hise,

Roy Thomas's letter in response to your article in #139 (and your request for reader opinion) require me to put my 2¢ worth in. Although I found Roy's letter to be (in my opinion) unnecessarily harsh, I tend to agree, for the most part, with his evaluation. His points about the first two issues of the comic being completed long before either he or Howie Chaykin ever saw the film which was being edited practically up to the time of its release, are valid. As an aside, I, for one, have consistently enjoyed the art in the Star Wars comic.

My point, however, is this: It is clear, from your article, that you don't particularly care for the Star Wars comic. That's fine; you're entitled to that. But in doing an article of the nature of the one in question it would seem to me that one ought to research the background facts to a greater extent, and perhaps balance the article a bit more.

I normally would not involve myself in a dispute of this nature, but you did ask for comments. Despite any differences I may have with your opinions at times, I still feel RBCC is the best fanzine on the market; after all, differences in opinion are what creativity/art is all about.

Keep up the good work. I look forward to many more years enjoyment in reading RBCC.

Gary R. Spiewak
81 Mae Belle Drive
Clark, N.J. 07066

Dear Mr. Van Hise:

Please tell me I did not understand Roy Thomas' letter in RBCC #140. I can't believe a real professional like him could be so touchy. The last paragraph in his letter especially gives the impression of a very uncompromising person and a poor sport. Doesn't he know professionals are supposed to expect criticism? I agree with him that everybody has a right to give his opinion (including him) but to react to criticism (and especially in such poor fashion) is in very bad taste. He should learn from Jack Kirby - now that is a real pro.

E. Curet Mendez
314 Interamericana
Rio Piedras, Puerto Rico

Dear Jim:

Englehart and Rogers have achieved excellence in their classical portrayal of Batman. Steve Ditko consistently delivers quality in his introspective Shade.

Steve Gerber is continually entertaining in his "fowl" satires.

I'm very glad Roy Thomas doesn't edit any of these excellent books.

Mr. Thomas is probably the greatest propagator of industry-wide deterioration in comics since Dr. Wertham took pen in hand. Rather than sound like a hot-headed, spoiled brat (a la Roy Thomas in RBCC #140) let me instead support my claims.

First, can anyone claim that any title that "Rascally Roy" has edited for Marvel is better now than before he took command? Without lying? How many people do you know that used to read Thor, Fantastic Four, etc until Thomas became editor-in-chief?

Secondly, Mr. Thomas can come up with more excuses for putting out junk than Carter has pills/peanuts (your choice). Marvel's adaptation of STAR WARS was at absolute best, poor. If Stan Lee and his child prodigy really cared about story and art, STAR WARS would not have been published until 5 months later. Surely this would have given the Marvel staff more time to familiarize themselves with the subject matter and produce a much better book.

But, alas, there were more important considerations--money. The first 6 issues of STAR WARS probably outgrossed the first 23 issues of HOWARD THE DUCK. You'll never hear Roy Thomas admitting that, while the quality of the book was not up to par, the sales figures justified the publication of the book. His ego would not permit that.

Your critique of the STAR WARS comic pulled no punches and i'm pleased with your honest reporting. When you stated that the comic was not esthetically pleasing, you were indeed understating.

Since everyone has an opinion, I'd like you to share mine. Given the right circumstances, and Roy Thomas' sloppy and unimaginative editorial control, we may soon hear cries of "Move over, Charlton, Marvel's coming to join you."

Keep up the fine work, Jim.

Dave Kosinski
507 Marquette Ave.
Calumet City, Ill. 60409

James,

After carefully examining RBCC #139, I find the "respectful and imaginative treatment of the subject" (Star Wars) to be more closely related to a "rip-off mag"! This is not to say the RBCC is bad, but this much touted "Special Star Wars Issue" is not half as appealing as hoped for. Some of the articles were terrible, most of the artwork mediocre.

Morris Scott Dollens' back cover was clearly on a level of "rip-off" stature. Study the position of the Death Star and the angle of the energy beam and it is impossible for the planet to be struck. Also, Dollens' research on the Death Star's structure was completely inaccurate!

"The Music of Star Wars" article went flat while trying to impress us by throwing Williams' film-music titles out every now and then. Burbey doesn't go far enough into Williams' own film-music background to tell why he created such a score. He keeps throwing up bits and pieces from other composer's works to justify moods and and energy in the STAR WARS score and forgets completely about Williams' music for TV's LOST IN SPACE. LOST IN SPACE was the first Williams music dealing with intergalactic adventure and (mostly) comedy, and STAR WARS themes owe heavily to it. Burbey's ignorance of this building block of the STAR WARS score makes his article another exercise in wasted space; i.e. a STAR WARS ripoff!

The artwork showed how little thought went into designing the layout of the magazine. Fowler did create a beautiful cover with fine color and figure composition. Too bad almost everyone else wanted to do Darth Vader imposed over the Death Star with a space ship battle going on - but with less creative ability than Fowler. John A. Richardson's illo was the only variation on that theme and worked very well. It stands as Richardson's best piece yet for the RBCC.

There are good things in this issue that do bring it above the "rip-off" level already mentioned.

The Marvel Comic analysis was direct and to the point.

Kerry Gammill is the greatest talent that has ever worked for the RBCC. With each new piece of art printed, Gammill's lines and brush strokes become more sure, more bold. He has great imagination, a good knowledge of anatomy, and as his inking grows more experienced his style begins to develope into a powerful creative force. I believe this RBCC contributor will go the furthest in the comic world to become a major talent that others will be measured by.

The two page adaptation of the cantina fight would make George Lucas envious. This alone made the issue an important contribution to the STAR WARS universe.

Ron Wilber is always a welcome sight and "Star Woes" was a delightful satire.

The Mark Hamill interview was quite good as were the pictures and illustrations that went with it.

Rose and Fugate's illo was excellent.

Fowler's centerspread was tremendous and the rest of the regular features were, as always, way above the ordinary.

So in closing, my thoughts take on a reflective mood and while this issue of the RBCC was not a thorough "respectful and imaginative" treatment of STAR WARS, it was not a mere rip-off. The fact that the RBCC comes out regularly and with contributors such as Rosa, Barta, Gammill, Hempel, Brown, Wilber, Harvey and yourself means a great deal to serious comic readers.

I can blast away at things you print that I don't like and be smug in my safe position as a mere subscriber, but I also have to acknowledge my deep respect and gratitude for your producing of this nice zine that keeps my head in the stars and my feet on the ground.

Sam Park
406 Oak Street
Malden, Mo. 63863

Jim:

I just wanted to drop a quick line to congratulate you on a beautiful job on the RBCC Star Wars special. I've seen many a magazine on STAR WARS on the newsstands but this is by far vastly superior. When I saw Ralph's paintings I was awed. They are so beautiful. He is truly the master of realism. Did you notice that on the front cover, if you hold it in a dark room Vader's eyes seem to glow? I fell out of my chair when I saw how excellent his rendition of the opening battle was. My dream is to one day be as good as he is. Oh well, I just wanted you to know how much I enjoyed this issue.

Kevin Gentry
599 Jefferson
Lake Charles, La. 70601

Dear Mr. Van Hise:

In your October 1977 issue of the ROCKET'S BLAST COMICOLLECTOR, you have achieved what we feel is one of the finest magazines devoted to the subject of STAR WARS. We were greatly pleased with the interview with Mark Hamill simply because it touched on new material and did not confine itself to matters recapped in half the STAR WARS articles in print. The usage of symbolism in the artwork was impressive in itself. It was not merely an artist's rendition of the movie, but a step beyond. The superbly sinister portrait of Darth Vader that accompanied your article on that popular villain is probably the best we have ever seen. You are to be congratulated.

C.L. Sturdevant
D.E. Stephen
8900 S. Boulder Road #45
Louisville, Colo. 80027

HOW DO YOU PROPOSE TO FIND LEO?

HE'S AFTER THE MAP...WHEN I FIND IT, HE'LL SHOW UP. NOW TELL ME WHERE YOU'VE HIDDEN IT!

# THE SECRET FILES OF DR. DREW!

**BY JAMES VAN HISE**

The forties are probably the most written about period in comics, and yet there have been things which have been completely overlooked.

In RANGERS COMICS, a title which is not exactly in great demand, there was a short lived series which was vastly superior to the mediocrity which surrounded it in this largely mediocre title.

"The Secret Files Of Dr. Drew" was a series which involved a Sherlock Holmes type of character who investigated the supernatural. His home was a gloomy mansion, high above the city on dismal Bone Hill. People would take the long hike up the long steps to his door to seek his aid. His challenges involved ghosts, witchcraft, black magic, a curse, and even a mysterious people who lived at the bottom of the sea. Although the stories were set in that time period of the late forties, his usual transportation was a horse and carriage for, as Dr. Drew put it, "There is little use for speedy autos in the timeless field of the supernatural."

Dr. Drew always worked alone, although the recurring character of police Sgt. Dawson often acted much like a Watson type of character, although not in as active a role as Watson played in the Sherlock Holmes stories. Dawson was the man Drew would go to whenever he had uncovered some sort of crime, although along the way Dawson would often wander astray until Drew had solved the puzzle.

Although the stories in this series were usually very good and highly entertaining, it wasn't them alone which made the "Stalker of the Unknown" interesting. It was the artwork. The artist who did this series isn't one of the recognized greats of comics, but he has done some fine work in association with one of the recognized greats of comics. The artist was Jerry Grandenetti. In the late forties Jerry Grandenetti was associated with the studios of Will Eisner and had been for a few years. When Eisner was in the army, some of the Spirit strips were drawn by Grandenetti as he could imitate Eisner's style most effectively. Some of the Spirit strips in the two Spirit comics published by Harvey Comics in the mid-sixties were by Grandenetti. It was this marvelous mood evoking style which Grandenetti brought to "The Secret Files of Dr. Drew" in RANGERS #47-56.

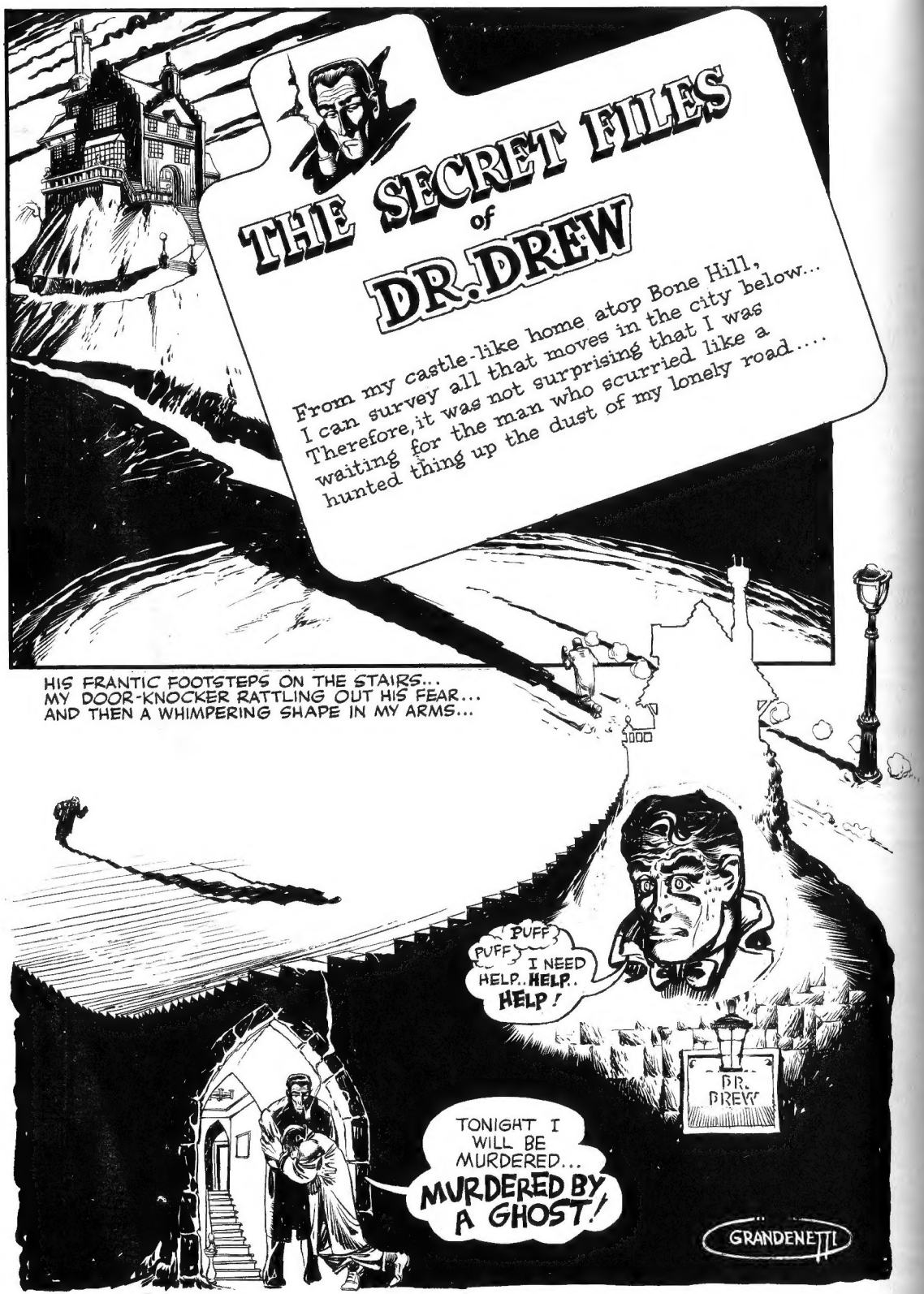
The panels on the opposite page are prime examples of this style at its most effective. All of these panels are from the strip in RANGERS #56. In The Spirit, Eisner had used his style to convey mood but it was all done from the standpoint of stark realism as he did much with shadows, dark alleys, and the concrete jungle mystique. Only occasionally did he use his art to convey a feeling of eeriness. But Jerry Grandenetti seemed to recognize the possibilities in transfering this style from dark streets and criminal haunts to dark country roads and ghostly haunts. It was a natural! The large panel on the opposite page shows how truly moody that style could become in a story of this type. The city lies far in the background while the foreground is the lonely, windswept countryside which is being braved by one lone figure. Note how the trees and branches are the actual borders of the scene, panel borders being ignored for a more artistic and moody approach. It is great.

But this style was not used throughout the strip's short life. In RANGERS #57-60, the final four installments in the series, Grandenetti inexplicably switched to a totally different style, and were it not for his signature on the art you'd swear it was a different artist. This new style was rather typical and bland, completely opposite in effect from that which he used before. Totally ineffective and uninteresting. To my mind the series ended in RANGERS #56.

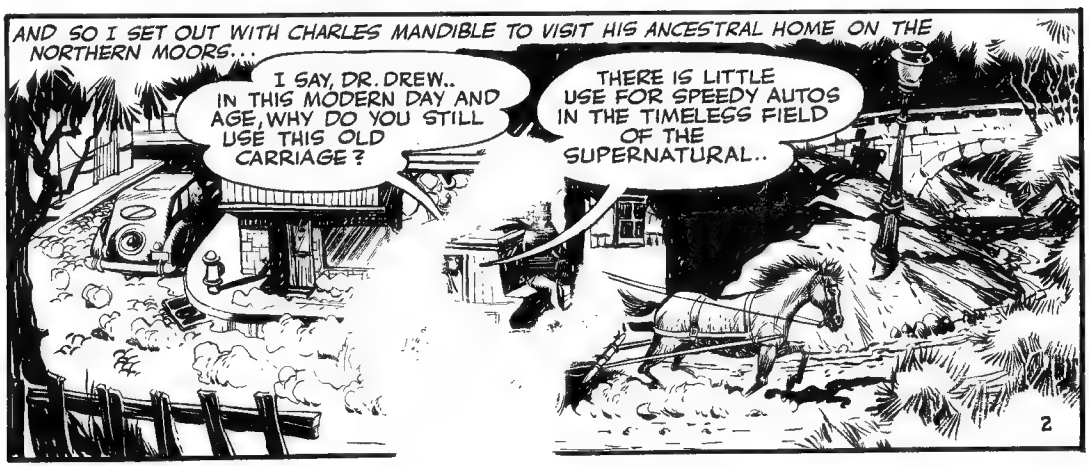
Although most of the Dr. Drew stories were only eight pages long, they displayed an inventiveness of plot which is often lacking today in stories three times their length. One of the best stories was in RANGERS #48 as it dealt with the fabled Philosopher's Stone. Inherited by Drew (who suspected what it was but could never authenticate it), it was lent to a friend of his who stumbled upon its secret only to have it stolen from him by the stone's original owner, a Count St. Germain who had used its power to live for two thousand years and who had been searching for it ever since it was stolen from him in 1670. The scenes of Drew searching the dark waterfronts and his confrontation with the ancient magician are excellent. There is a lot more than eight pages of story here! Even the epilogue is suitably eerie. Excellent stuff, yet how many of you have ever heard of this strip? It has been sadly overlooked. Another very good weird adventure of Dr. Drew took him beneath the sea in #53 where he found a weird civilization of people who had returned from the dead to join the Order of Elusa. Dr. Drew went there in a Bathysphere and found that in this city he could breathe underwater. The underwater scenes of sunken ships and drifting plants were highly effective. In a fantastic series this was one of the most fantastic stories. All the stories still read very fresh and original even today. A very good one is reprinted in its entirety from the original art immediately following this article. Reading about Dr. Drew is one thing, but actually reading one of the stories tells it all.

AN INDEX TO THE ORIGINAL APPEARANCES
OF DR. DREW, STALKER OF THE UNKNOWN

RANGERS COMICS #47, June 1949 - 8 pages
"The Strange Case of The Absent Floor"
RANGERS COMICS #48, August 1949 - 8 pages
"The Philosopher's Stone"
RANGERS COMICS #49, October 1949 - 8 pages
"The Witch's Doll!"
RANGERS COMICS #50, Dec. 1949 - 8 pages
"The Devil's Watch"
RANGERS COMICS #51, February 1950 - 8 pages
"The Gypsy Girl"
RANGERS COMICS #52, April 1950 - 8 pages
"The Vampire of Hollywood"
RANGERS COMICS #53, June 1950 - 8 pages
"The Order of Elusa"
RANGERS COMICS #54, August 1950 - 8 pages
"The Ghosts of Skull Valley"
RANGERS COMICS #55, October 1950 - 8 pages
"The Curse of the Mandibles"
RANGERS COMICS #56, December 1950 - 7 pages
"Leo's Ghost"
RANGERS COMICS #57-60 (modern version)


THE SECRET FILES of DR. DREW
From my castle-like home atop Bone Hill, I can survey all that moves in the city below... Therefore, it was not surprising that I was waiting for the man who scurried like a hunted thing up the dust of my lonely road....
HIS FRANTIC FOOTSTEPS ON THE STAIRS... MY DOOR-KNOCKER RATTLING OUT HIS FEAR... AND THEN A WHIMPERING SHAPE IN MY ARMS...
PUFF PUFF I NEED HELP.. HELP.. HELP!
DR. DREW
TONIGHT I WILL BE MURDERED... MURDERED BY A GHOST!
GRANDENETTI

BLACK MORDON'S FIST... THE SIX-CLAWED HAND... FOR GENERATIONS IT HAS KILLED THE FIRST-BORN IN OUR FAMILY!
JUST A MOMENT.. CALMLY...CALMLY... TELL ME FIRST YOUR NAME.
I'M CHARLES MANDIBLE OF THE CURSED FAMILY.
I'VE HEARD OF THE CURSE OF THE MANDIBLES.
WELL... TONIGHT I CAME HOME FROM COLLEGE TO FIND MY SISTER IN A FRENZY - AND MY UNCLE VANISHED!
BUT WHY NOT GO TO THE POLICE?
BECAUSE I KNOW IT'S BEYOND THE LAW!! HERE... LOOK AT THIS OLD DIARY...
MIGHT BE COINCIDENCE OR SUPERSTITION, EH, MANDIBLE?
NO.. IT'S REAL! IT'S A DOOM IN OUR HOUSE.. IN OUR VERY BLOOD!
...and be it known on this day of our Lord Jan. 10, 1535, I, Black Mordon, do place upon the Mandible line a curse that each first born shall die... strangled by the hand of in payment for
AND I... I'M NEXT!
VERY WELL.. I'LL ACCEPT THE CASE, CHARLES.


AND SO I SET OUT WITH CHARLES MANDIBLE TO VISIT HIS ANCESTRAL HOME ON THE NORTHERN MOORS...
I SAY, DR. DREW.. IN THIS MODERN DAY AND AGE, WHY DO YOU STILL USE THIS OLD CARRIAGE?
THERE IS LITTLE USE FOR SPEEDY AUTOS IN THE TIMELESS FIELD OF THE SUPERNATURAL..

A HEAVY FOG BLANKETED THE MOORS THAT NIGHT... AND THE HOOVES OF MY HORSE SOUNDED LOUDER THAN USUAL...
IN FACT, SO SUDDENLY DID MANDIBLE HALL LOOM OUT OF THE FOG THAT OUR HORSE SHIED... SENSING AN UNSPEAKABLE TERROR AT THE SIGHT OF IT.
WHOA.. WHOA..
SUDDENLY A MAD, WILD LAUGHTER HALTED US..
SILENTLY WE ENTERED THE ANCIENT CURSED PORTALS, ALLOWING THE GLOOM TO ENGULF US...
HA HA
..WE FLUNG OPEN A HEAVY DOOR...
HA HA HA HA HA HA
MY SISTER, MELANI... SHE THINKS I'M A FOOL TO BRING YOU HERE...
DR. DREW, MELANI.
SO... THE FAMOUS GHOST INVESTIGATOR.
YOU SEEM SKEPTICAL, MISS MANDIBLE..
YES... I'M SKEPTICAL..BECAUSE I DON'T BELIEVE IN GHOSTS! IF THERE'S SOME EVIL IN THIS HOUSE, I'LL HANDLE IT MY WAY... LIKE THIS!
HA HA
A TRAP FOR DR. DREW, THE GHOST TRAPPER!
THE WINE CELLAR... NO NO!
WHY, CHARLES...? WHAT'S SO DANGEROUS HERE?

T-THIS IS WHERE THEY TORTURED BLACK MORDON.
HMPF! THE ROOM WHERE THE ANCIENT CURSE BEGAN, EH? BATS AND KEGS AND COBWEBS AND.. HAH!! AN IRON DOOR..
YES... AND IT OPENS...
!!!?
HMMMM...
YOU GO AHEAD.. I JUST NOTICED SOMETHING VERY INTERESTING... I'LL FOLLOW LATER.
FOOTPRINTS... HMMM.. AND LOOK .. A BODY!
THE UNCLE! AND STILL ALIVE..
WHAT'S THIS? A FADED PHOTO IN HIS HAND.. AND HIS LIPS ARE MOVING TRYING TO SPEAK TO ME.. THE FACE—
THUD
WHEN I CAME TO..
THE FACE IN THE CLOCK.. BUT WHAT DID HE MEAN?
STOP MUMBLING AND GET OUT, DOCTOR DREW.. YOU'RE TRESPASSING! SERGEANT DAWSON HERE IS HANDLING ALL THE POLICE WORK I'LL ALLOW ON MY PROPERTY!!
I'M AFRAID SHE HAS A LEGAL RIGHT TO CHASE YOU OFF, SIR...
WHAT NEXT, DR. DREW ? ?
AND STAY OUT, GHOST HUNTER HA HA HA!
4

YOUR SISTER IS HIDING AN UGLY SECRET... BUT I THINK WE CAN CLEAR THIS UP IN SPITE OF HER... I'LL NEED YOUR ASSISTANCE, CHARLES.
COUNT ON ME.
HA HA HA... COME WITH ME, SERGEANT DAWSON...
FINE. NOW FIRST, WHEN DO YOU EXPECT THE NEXT MANDIBLE TO DIE ...ACCORDING TO THE CURSE...?
TONIGHT AT MIDNIGHT... THAT'S WHY I CAME TO YOU.
THEN WE HAVE JUST 15 MINUTES... HMM.. I THINK IF WE GET SERGEANT DAWSON OUT OF THE WAY, WE'LL HAVE MORE FREEDOM...
INSIDE...
B-BUT SHOULDN'T WE STAY WITH YOUR UNCLE..OR GET HIM TO THE DOCTOR PERHAPS..
LATER, SERGEANT! ..HE GASPED THE WORDS "..THE FACE IN THE CLOCK"
TICK TICK TICK TICK TICK TICK
..AND I MUST SEE IT...SEE IF IT'S REAL OR IF IT'S A PLOT TO DRIVE ME MAD!
TICK TICK TICK TICK TICK
EEK ...HE'S GONE!
IN A MAD FRENZY THE GIRL FIRED.
TICK TICK TICK
IT'S A PLOT ...A PLOT!
BANG BANG!
NO IT ISN'T, MISS MELANI..THE FACE IN THE CLOCK IS THIS PHOTO I FOUND IN YOUR UNCLE'S HAND.. LOOK AT IT!
?
TICK TICK TICK
5

NO! NO! MY UNCLE HATED MY FATHER--HE PROBABLY PLANTED SOME FAKE EVIDENCE TO BLACKEN MY FATHER'S NAME— AND OURS! NOW— GET OUT OF MY HOUSE AND LET US SETTLE THIS!
CHARLES... I WANT TO LOOK AT THE FAMILY DIARY...
ER... WHY?
TO CHECK ON THOSE PAGES I READ IN THE CARRIAGE. LET'S SEE NOW... THE FIRST RETURN OF BLACK MORDON WAS IN 1536... ONE YEAR AFTER THE CURSE WAS LAID AND MORDON HANGED...
RIGHT, SIR.
1566... Jan. 10, at midnight.. a beast-like man was seen on the moors of Mandible Hall as Sir Roger Mandible was found strangled.
1600.. Sir Casemont Mandible found strangled.. similar circumstances!
Murdered in the same way.. the frightful figure of Black Mordon seen by servants:
1629.. Sir Galway M.
1660.. Sir Bosley M.
ir Bosley M.II.
in Owen M.
in M.
The last Mandible to meet the curse died in 1940.. But he tried to thwart the curse.. hid a camera.. and managed to leave a photograph!
TICK TICK TICK TICK TICK TICK
BONG
BONG
...AND NOW I AM THE LAST MALE OF THE LINE... AND TONIGHT IS JANUARY 10TH...
AND IT IS MIDNIGHT NOW...

TICK TICK
BONG
W..WHAT ARE WE WAITING FOR?
MORDON ...AND THE CURSE.
PUT DOWN YOUR GUN, MELANI.... IT'S AS USELESS AS THE ATTEMPT YOU MADE TO SILENCE YOUR UNCLE EARLIER...THE PHOTO HIDDEN IN THE CLOCK IS YOUR FATHER'S CONFESSION... HIS OWN FACE AS EVIL CHANGED IT—
YOU LIE! AND I'M STOPPING YOUR LIES NOW!
OOF!
BANG
DIE, ... YOU GHOUL!
YOU'RE MISTAKEN.. I'M TRYING TO HELP YOU.. THE CURSE.. WAIT..THE CURSE..
I'LL DESTROY THE HOUSE!
I'LL..
EEEEK!! CHARLES..!
IT'S MIDNIGHT, MELANI...
..TIME FOR THE GREAT CURSE..




7

AND THEN, THE SIX-CLAWED HAND OF THE MONSTER WHO WAS ONCE CHARLES MANDIBLE FELL FROM HIS THROAT... HIS BEADY EYES FELL ON ME....
THE BULLET IN MY SHOULDER PARALYZED ME... I COULDN'T MOVE...
SERGEANT DAWSON... NOW.. NOW!
..AND GOOD OLD SERGEANT DAWSON CAME THROUGH !!
BANG
YOU'VE GOT HIM, DAWSON !!
AND BEFORE OUR EYES
...THE CURSE OF MANDIBLE HALL...
..AND THE TERROR THAT WIPED THEM OUT..
BECAME NO MORE!
THE CURSE MADE THEM MONSTERS YOU SAY?.. MADE THEM STRANGLE THEM-SELVES?
YES, DAWSON.. AND I BELIEVE CHARLES MANDIBLE SUMMONED ME BECAUSE HE SUSPECTED THE EVIL TRUTH..
O.K.. O.K.. BUT HOW CAN I EXPLAIN IT? POLICE REPORTS MUST MAKE SENSE, YOU KNOW, AND WHAT SHALL I CALL WHAT HAPPENED? WAS IT WITCHCRAFT? OR BLACK MAGIC? OR WHAT WAS IT?
HO HUM... WHY NOT CALL IT.. OH... MADNESS, DAWSON... AND LET IT GO AT THAT!
THE SECRET FILES OF DR. DREW ARE OPENED IN EVERY ISSUE OF RANGERS COMICS!

# COMICS COMMENTARY

## BY JAMES VAN HISE

I suppose that what everyone in fandom will be talking about for quite some time is the SUPERMAN VS. MUHAMMAD ALI book. When I first heard of this project I nearly died laughing. That's how ridiculous I thought the idea was. I looked upon it as being only slightly less absurd than those few issues of SPIDER-MAN when he had six arms. What a joke. And that's just what it would have been had anyone but Neal Adams been involved with it. Not only did his artwork make it interesting but, as in GREEN LANTERN/GREEN ARROW, his interpretation of Denny O'Neil's story lent it just the right touch of realism to make it convincing. I enjoyed reading this, much to my surprise. The story did not play up Ali any more than it played up Superman. There was a pleasant balance. And the art! Finally, to see Neal Adams doing a comic again. I never thought I'd see it. And what a joy to behold it is.

On the same subject, while looking over the celebrity key to the cover, several people are purposely not identified. One group is obviously the Jackson Five and another person is Peter Falk, but who are the others? It's most peculiar.

EERIE #90 had one of the most exciting and imaginative stories I've ever read in a comic. Alex Nino's rendering of that Rook tale was something truly marvelous to behold. I was constantly amazed by ideas in the story as well the super imaginative content of the art. How long does it take him to draw those things? What incredible work! It's not that often that I can enjoy a comic book story that much that I am actually awed by it. What an experience!! It's too bad all of the stories in Warren's mags aren't that good.

Speaking of things from Warren, his slapdash ripoff magazine UFO'S AND ALIENS is really awful. I saw it on the stands and I couldn't believe it. At least he could have done a good job on it. One dealer I know described it very well with one word. Ugly.

Well, now the ETERNALS are gone, and I saw it coming. Why oh why did Kirby persist on keeping this series so totally separate from the Marvel universe? This is what killed it. Honestly, Orion and everyone just started getting boring after awhile because they weren't really doing anything and each issue just seemed like a lot of the same stuff that the previous issue had. It needed the variations that would have occured had other super heroes become involved. Kirby's inclusion of SHIELD was a token involvement with the Marvel universe at best. His worst offense was the two-parter with the android Hulk. It would have been so nice to see the real Hulk show up and finish it off. Sure, it would have been obvious that that would have happened but it would have been a damn sight more interesting than the boring conclusion the story did have. What a cue this could have been to have the Defenders in a cross-over. THE ETERNALS needed the added color of traditional superheroes after awhile to break the motony because if you examine the series, after the first few issues, nothing really happened. There was a lot of talk about the space beings and what they portended but it never went anywhere. What really got me was when Kirby had New York City invaded and not a single other superhero was to be seen. Are we supposed to believe that they were all out of town that week? This is when its tie to the Marvel Universe became difficult to accept, and Kirby never did a thing to correct this. This is why Kirby needs an editor as he overlooks what is obvious to everyone else.

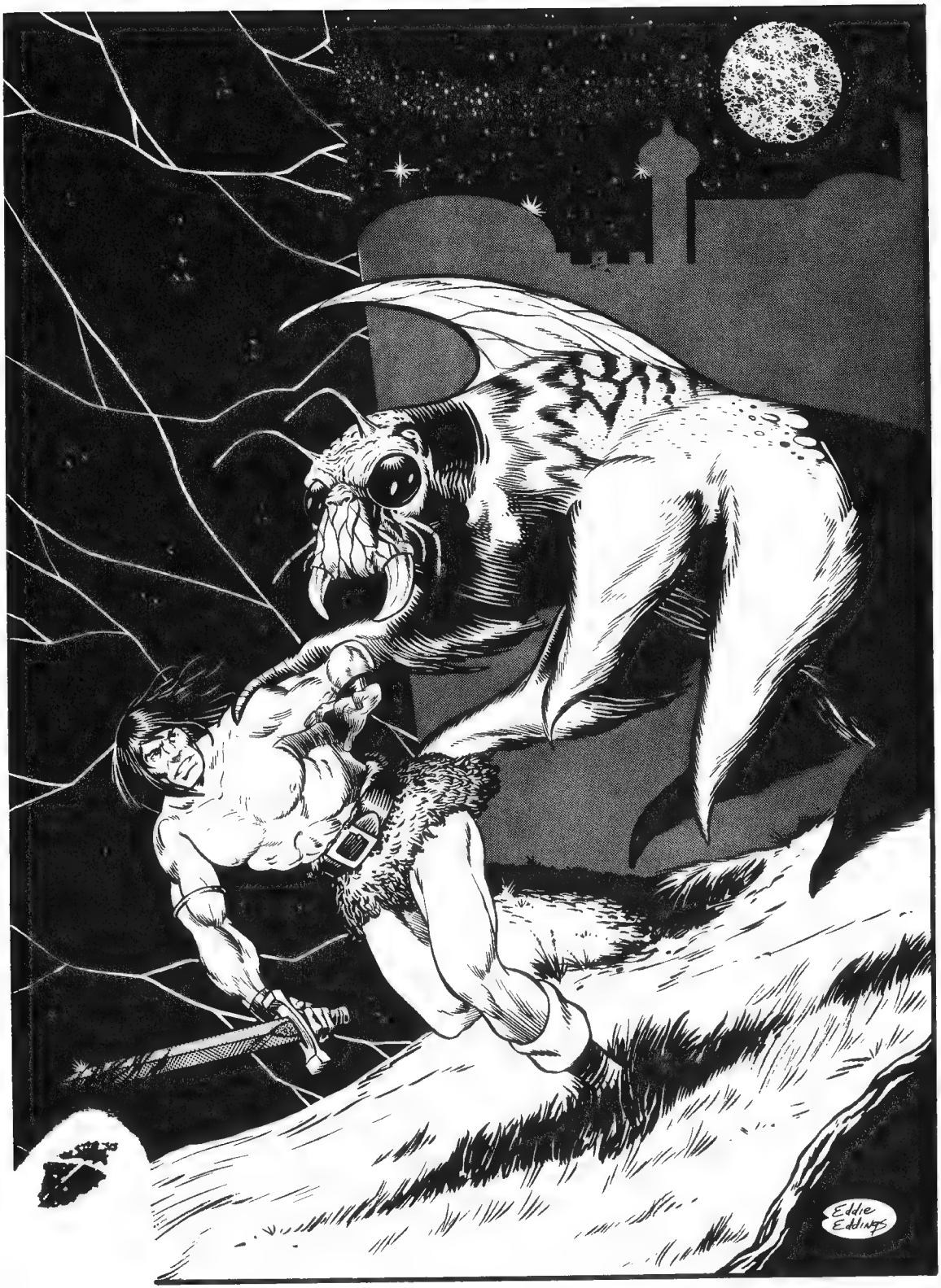
It turned out that our review of Kirby's "2001" a year and a half ago was more than accurate. Everyone thought that Kirby had some master plan for the series even though we predicted from his adaptation of the film that it looked to be a "Star Child of the issue" concept, and that's all he ever did with it. He was finally at such a loss for what to do with it that the last three issues were about a robot with a human personality. I enjoyed them but they had nothing to do with the supposed concept of the series they appeared it. I enjoy Kirby's art, but his writing lacks the depth that other writers at Marvel have. I hope to see some changes in the coming months now that Marvel has seen that Kirby doesn't always know best.

I didn't see the first HULK pilot on TV but I certainly hope it was better than the second one. What a wasted two hours that was, and why do they feel they have to take such drastic liberties with such a popular character? It was like watching an episode of the SIX MILLION DOLLAR MAN because you could have interchanged the two characters in the script and it still would have been the same story. Banner's transformation to the Hulk was incidental, manipulated and not necessary to the story. Plus the addition of the fugitive aspect is very worn. From what I've read about the other TV versions planned of the Marvel characters, they are all changed drastically, for the worse! Everything that's fantastic is being toned down. What's the point? I appreciated the Spiderman TV movie a lot more after seeing the Hulk because Spidey may be miscast and have a weak script, but at least the concept isn't altered almost beyond recognition.

I am consistently pleased and surprised with what Steve Ditko is doing with SHADE, THE CHANGING MAN. The sixth issue was the best yet and contains some of the best Ditko art I've seen in years. This is one comic I can always look forward to with confidence.

At the urging of a friend I started following DETECTIVE COMICS again recently and was very pleasantly surprised. The writing of Steve Englehart and the artwork of Marshall Rogers is the best handling of the character since Neal Adams added new dimension to The Batman several years ago. Although Englehart is leaving the series, I trust his successor will take his task just as seriously and give Marshall Rogers stories which are worth drawing.

I think I can honestly say that comics seem to have been improving over all in the past few months. It will be interesting to see what dramatic effects DC's price rise will have since Marvel will still cost 35¢.


Eddie
Eddings

# THE STRANGE CASE OF CASTLE MC DUCK

Here are copies of a letter(s) I recently received. I thought you might like to print them sometime in RBCC if any room presents itself, minus of course the extraneous segments I've crossed out. I think it's about the most interesting note I've ever received since I started doing IC, etc.; only the most cynical non-believer would want to consider it all a simple gag!

Don Rosa

* * * * * *

Dear Mr. Rosa:

Enclosed is a letter addressed to you through me. Its origins are, shall we say, a little out of the ordinary. Let me explain.

My wife and I recently returned from a three-week climbing vacation in Scotland. We are both great admirers of Mr. Barks chronicles of the life and exploits of the great Scrooge McDuck, and used the trip opportunity to search for the ancestral McDuck castle.

As we were driving through northwestern Scotland toward the Isle of Skye, we noticed a "Loch Duich" on the ordinance map we were using to navigate. Directly southeast of this loch the map showed a group of large peaks labeled "The Five Sisters of Pintail" (see enclosed sketch map). We immediately headed for the area, and no sooner arrived than we spotted a large, impressive castle situated on an island little bigger than itself, and connected by means of an ancient stone bridge to the shores of Loch Duich.

The castle has been repaired and refitted in recent years with an eye to attracting tourists, but we learned it was originally constructed prior to A.D. 1100. The current lairds are McKenzies; our inquiries about earlier occupants came to nothing -- in fact, some of the McKenzies became definitely brusque when we asked why the castle rooms and stairways seemed to be designed for "very small" people. We were in the process of leaving, with little more than our suspicions (plus a number of photographs), when we encountered a most unusual person.

Inside the castle I had noticed a little old lady in a long baggy dress and shawl who was wearing a heavy veil suspended from her small hat. She now stopped us (hesitant but very agitated) to ask, please, where we had learned of the Clan McDuich. If you'd heard her speak, you would surely guess now what we felt then. In answer to her query we told her about the fame of Scrooge McDuck in the United States, and about Carl Barks. We told her about tales of Scrooge's ancestral

castle, and about fan interest in McDuck lore as passed on through such as your RBCC Information Center work.

She first seemed surprised, then thoughtful, and finally said that she'd had no idea any of the Clan McDuich had achieved such great fame. Her name we learned was Downy McDuich, and she told us she was on holiday, undertaking a sort of pilgrimage to the ancestral clan stronghold (Downy mentioned she could trace her ancestry directly back to Sir Swamphole McDuich -- a reform laird who had sealed the dungeons at the castle in the early 13th Century). Several times I asked if we might write her about her family experiences and lore, but with her reticence and her general absent-mindedness (probably due to her age), I was never able to learn where her home was. In my excitement I guess I might have badgered her a little, and this may have put her off also. At any rate she soon left us. (I did manage to write my name and address on a piece of paper, and press this on her as she departed).

And that was it -- until we returned home last week and found the enclosed letter to you waiting with our mail.

Thank you for your time.

Sincerely,
Ken Farnsworth
Box 22
Kampsville, Ill. 62053

* * * * * * *

The following is the contents of the letter Ken Farnsworth spoke of.

* * * * * * *

The Acres Hotel
Stornoway - Isle Of Lewis
PA87 2QN Tel. 2740
VAT Reg. No. 265 7655 22
30 September 1976

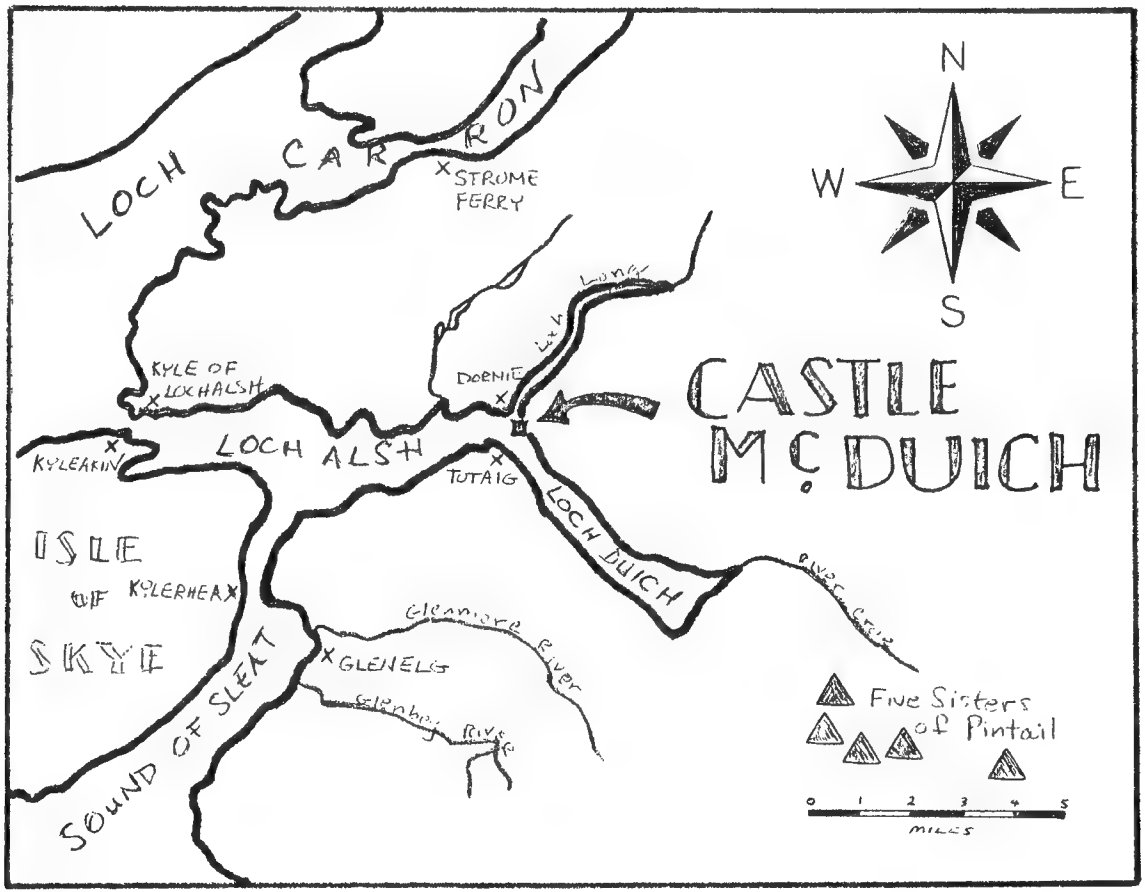
Dear Mr. Rosa,

Recently while touring in Scotland on my holiday, I visited the ancestral castle of my family, Castle McDuich on Loch Duich. This castle passed out of the hands of the McDuich family many years ago, during the time of the impoverished Lady Pinfeather McDuich. It is now a national trust property, but we still have warm feelings toward it and the memories it recalls of our family history.

But to explain why I am writing to you: while at the castle I made the acquaintance of an American gentleman, Mr. Farnsworth, and in the course of our conversation he mentioned most particularly that you and others in America have a special interest in one branch of my family. This would by the McDucks (our branch has retained the old Gaelic spelling, McDuich).

Mr. Farnsworth urged me to write you (but I neglected to get your address so am sending it by him) in the event that I might be able to supply you with any information regarding the McDucks. Or, if not, I thought it would be pleasant to make the acquaintance (long-distance) of someone who shares my interest in this quite old family. Do let me know if I can be of any assistance.

Yours very truly,
Downy McDuich



A short time ago, in an Information Center not so far away (last issue to be exact) I did an IC that was all on comics and stuff, so this time the column will be mostly on TV & movies with just a couple comic book questions at the beginning. Next issue it should be pretty much balanced all the way around.

KURT WOOD -- Rome Georgia
--- SINCE CAPTAIN AMERICA WAS RE-INTRODUCED IN 1964, ALL SORTS OF STORIES HAVE BEEN WRITTEN REFERRING TO HIS '40s ADVENTURES CONCERNING HOW HE WAS FROZEN. WAS THERE EVER A BARON ZEMO? OR A PEGGY CARTER? WAS THERE EVER SOME SORT OF CONCLUDING TALE IN THE 1940-49 SERIES???

No. No. And no. Lies, all lies!

---CAN YOU LISE ALL THE MARVEL COMICS WHICH HAVE DEALT WITH TRIPS INTO THE FUTURE OR INVOLVED PEOPLE FROM THE FUTURE???

Huh?

* * *

# TELEVISION

I don't know where my brain was that time I was asked about TV series about World War II. Here are still more that I failed to mention: "Ensign O' Toole", "Roll Out", "Convoy", "The Man Who Never Was", "Blue Light", "World At War","The Bit Battles", "Silent Service," "O.S.S.", "Navy Log", and "Operation Petticoat."

Arjay Ortega and Jeff Langstaff solve the question of the name of Roger Ramjet's girlfriend: Lotta Love!

It's been pointed out to me by several "Get Smart" fans that I mistakenly referred to "Kaos" as "Chaos". Usually I make spelling mistakes by misspelling the word instead of incorrectly spelling it right. Huh?

TV HALL OF FAME
Frank Andrews liked all these episodes of "Harry O": "Lester", "Past Imperfect", "Mysterious Case of Lester" and "Dr. Fong".

Rich Ducar nominates the "NBC Saturday Night's" with Candice Bergen; "Man From U.N.C.L.E./5 Daughters Affair' "Outer Limits/Demon With A Galss Hand"; "Wild Wild West /Night of the Returning Dead".

Steven Alan Bennett chooses the recent TV movie "Lucan" as an all-time great.

Dave Sikula names "Outer Limits/ The Controlled Experiment" and says that "The Prisoner" goes without saying" which is not the #6 I know. There was very little he could go withoug saying'

Kurt Neiburg seconds a nomination for the "Hawaii 5-O" with Rich Little and adds the "All In the Family" where Mike got a vasectomy... or better I should say when Mike got a vasectomy.

Arjay Ortega chooses "Night Gallery / They're Tearing Down Tim Reilly's Bar" (which was also my favorite N.G., even though there was nothing supernatural about the episode...it involved simple flashback sequences) "The Goodies/Gunfight at the O.K. Tea Room", "The Monkees"/'The Invaders Parody', "Fernwood 2-Night"/Final episode (This was my favorite current TV series while it was on!)

I asked for a list of the "Tom Corbett - Space Cadet" novels from Grossett & Dunlap. This was apparently one of those queries to which I was the only person ignorant! The list came from Gary Spiewak, Robert Beasecker, Todd Klein, Mark Wannop, Jeff Langstaff and "Arjay" Ortega:

Tom Corbett novels; Grossett & Dunlap; by Carey Rockwell and Willy Ley; illustrated (#2-8) by Louis Glanzman; Copyright - Rockhill Radio.
1. "Standby For Mars" ('52)
2. "Danger in Deep Space ('53)
3. "On The Trail of the Space Pirates" ('53)
4. "The Space Pioneers" ('53)
5. "The Revolt On Venus" ('54)
6. "Treachery In Outer Space" ('54)
7. "Sabotage In Space" ('55)
8. "The Robot Rocket" ('56)

Here's a note I received from T.V. expert CRAIG HENDERSON: "People have continued to write IC claiming I'm wrong about Agent 99's name never having been revealed on GET SMART, and that one episode plainly stated her name was Susan Hilton. The episode in question is "99 Loses Control", from the series third season, first aired by NBC on Saturday, Feb. 17, 1968. Tired of waiting for Max to propose, 99 quits Control to marry a French gambler, Victor Royal. A jealous Max follows her to Royal's casino. Under the name Max Wheel he gets a job as Royal's bodyguard. Royal introduces "Wheel" to his fiancee in the following scene:

ROYAL: May I introduce my future bride, Miss Susan Hilton. Mr. Max Wheel.
MAX: A pleasure, Miss Hilton.
99: The pleasure's mine, Mr., uh, Wheel.
(Royal answers the phone, then leaves)
99: Max, what on earth are you doing here?
MAX: So. It's Miss Hilton. Susan Hilton. I worked with you for five years and you never told me your name.
99: You never asked me.
MAX: Susan Hilton. I don't like it. I like 99 a lot better.

This does give the impression that 99 has actually been given a name at long last. But at the end of the show, after ROYAL has been exposed as a Kaos agent, this interesting bit of dialogue occurs:

99: Oh, Max, you saved me from making a terrible mistake. You're wonderful.
MAX: Oh that's all right, Susan.
99: It's 99, Max, Susan isn't my real name.

Jack Seabrook also contended that the name Susan Hilton was used in the marriage episode, "With Love And Twitches" (first seen on NBC Nov. 16, 1968. 99 was not called Susan Hilton or anything else but 99. In fact, during the marriage vows, the minister addresses 99 with "Do you..." then there's a cut to another shot and we don't hear what he calls her, then it cuts back as he continues "...take this man..."

The running gag of 99 not having a name was continued throughout the series' five-year run. They made sure of it. A few weeks before the wedding episode, 99's mother was introduced. When Max meets her he says "How do you do, Mrs., uh..." and she replies "Oh, just call me mother." And that's how she was always billed in the credits: 'Jane Dulo as 99's Mother'.

* * *

LESLIE COHEN---Montreal, Quebec, Canada
---I WAS GLAD TO SEE YOU DEVOTING SOME SPACE TO MOVIE SCORERS. SINCE YOU'RE INTERESTED IN TV THEMES, HOW ABOUT SOME INFO ON THE WORKS OF TV COMPOSERS ALEXANDER COURAGE AND QUINCY JONES???

I don't have any lists that are worth printing. Anyone have decent indexes on these fellows?

* * *

STEVEN ALAN BENNETT--Akron, Ohio
---COULD YOU DO AN INDEX FOR JIM HENSON'S MUPPETS?

Gawsh, wish I could! I dearly love the Muppets! Anyone?

* * *

GREG ROBERTSON--Des Moines, Iowa
---WHAT DISEASE DID BEN GAZARRA HAVE ON "RUN FOR YOUR LIFE"???

I don't believe they ever identified it. All I know is that he couldn't last more than "One, maybe two" years, and he suffered through three full years of it (that 3rd year musta been green Hell!). Possibly I can take a clue from the series' title and diagnose the disease as some form of terminal diarrhea.

* * *

ROBERT OLIVER JR.---Clarkson, Ky.
---HOW ABOUT A TV-MOVIE INDEX FOR THE APPEARANCES OF JAMES MacARTHUR (DANNY WILLIAMS OF "HAWAII 5-O") AND OF GREG MORRIS (BARNEY COLLIER OF "MISSION: IMPOSSIBLE")???

James MacArthur - TV
CLIMAX/"Deal A Blow" (8/25/55) CBS
STUDIO ONE/"Tongues Of Angels" (3/17/58) CBS
G.E. THEATRE/"Young And Scared" (5/18/58) CBS
STUDIO ONE/"Ticket To Tahiti" (6/2/58) CBS
DESILU PLAYHOUSE/"The Innocent Assassin" (3/16/59) CBS
PLAY OF THE WEEK/"Night of the Auk" (5/2/60) syndicated
UNTOUCHABLES/"Death For Sale" (4/27/61) ABC
BUS STOP/"And The Pursuit Of Evil" (12/17/61) ABC
WAGON TRAIN/"The Dick Pederson Story" (1/10/62) NBC
SAM BENEDICT/"Some Fires Die Slowly" (2/16/63) NBC
GREAT ADVENTURES (6/27/63) CBS
ELEVENTH HOUR/"La Belle Indifference" (12/18/63) NBC
GREAT ADVENTURES/Rodger Young (1/24/64) CBS
ALFRED HITCHCOCK/"Behind The Locked Door" (3/27/64)CBS
BRANDED/"A Destiny Which Made Us Brothers" (1/23/66)NBC
12 O'CLOCK HIGH/"The Outsider" (1/31/66) ABC
GUNSMOKE/ (3/26/66) CBS
WORLD OF DISNEY/"Willie and the Yank" (1/8/67, 1/15/67 & 1/22/67) NBC
HONDO (10/27/67) ABC
TARZAN/"Island Of The Lost" (11/17/67) NBC
BONANZA/ (12/3/67) NBC
LASSITER (Pilot) (7/8/68) CBS
HAWAII 5-O (Series Regular (1968-1978) CBS

[Movies]

THE YOUNG STRANGER ('57), THE LIGHT IN THE FOREST ('58), THIRD MAN ON THE MOUNTAIN ('59), KIDNAPPED ('60), THE SWISS FAMILY ROBINSON ('60), THE INTERNS ('62), CRY OF BATTLE ('63), SPENCER'S MOUNTAIN ('63), THE BATTLE OF THE BULGE ('65), THE TRUTH ABOUT SPRING ('65), THE BEDFORD INCIDENT ('65), RIDE BEYOND VENGEANCE ('66), THE LOVE-INS ('67), THE ANGRY BREED ('68), HANG 'EM HIGH ('68).
(For the unejikatid, James MacArthur is the adopted son of Helen Hayes.)

Greg Morris - TV

DR. KILDARE/"The Gift Of The Koodjanuk" (5/9/63) NBC
DICK VAN DYKE SHOW/ "That's My Boy" (9/25/63) CBS
BEN CASEY/"Allie" (10/2/63) ABC (Dr. Kildare didn't cure him.)
DICK VAN DYKE SHOW/"Bupkiss" (3/10/65) CBS
THE FUGITIVE/"Wings Of An Angel" (9/14/65) ABC
BRANDED/"Fill No Glass Forms" (11/14/65) NBC
I SPY/"Lori" (9/21/66) NBC (While he was on "M.I.")
MISSION: IMPOSSIBLE (Series Regular)(1966-1972) CBS
LOVE AMERICAN STYLE (2/20/70) ABC
KILLER BY NIGHT (TV-Movie)(1/7/72) CBS

[Movies]

THE NEW INTERNS ('64) (That's a coincidence), THE LIVELY SET ('64), SWORD OF ALI BABA ('65)

ROY REIMER--Albany, Georgia
---IF YOU'LL DO A TV-MOVIE INDEX FOR JO-ANN HARRIS, I'LL GET YOU STARTED: TV - MOST WANTED (Series Regular), WONDERFUL WORLD OF DISNEY/"Michael O'Hara The 4th", STREETS OF SAN FRANCISCO/"The Victims". MOVIES - THE PARALLAX VIEW ('75)

That's already one TV series, 2 TV episodes and one movie more than I can find on a Jo-Ann Harris. Hm?

* * *

"ARJAY" ORTEGA--SAN FRANCISCO, CALIFORNIA
---CAN YOU GIVE ME ANY INFORMATION ON THE CARTOON SHOWS "TOM OF T.H.U.M.B." OR "COOL McCOOL"???

Darnnit..."TOM OF T.H.U.M.B." was a feature on another cartoon series, and if I could just recall the parent series I could look up some data on it. All I recall is that he was a very tiny secret agent who fought an evil organization described as being "Out to destroy the world for their own profit" (chortle).

"COOL McCOOL" was another secret agent, created by Bob Kane and Al Brodax; Cool had a voice that struck me as being derivative of Jack Benny. There were 20 episodes, one-half hour, color, NBC (1966-68), King Features Syndicate.

* * *

## M-MOVIES

HUGH MASON tells me that the movie that was a swipe on Robert Heinlein's "The Puppetmasters" was 1958's "The Braineaters" (with Leonard Nimoy). And another legit Heinlein screenplay was "Project Moonbase" (1953).

For my index to the Not-Ready-For-Prime-Time-Players, RICH DUCAR tells me that Garrett Morris appeared in "The Anderson Tapes" and Gilda Radnor was in "The Last Detail". ("What's this I hear about the last retail?")

JOHN VELLUTINI adds two flix to my Paul Birch index: "Beast With A Million Eyes" ('55) and "The Day The World Ended" ('56).

MOVIE HALL OF INFAMY

It seems that I goofed when I wrote that ROBERT OLIVER was nominating those Jules Verne, John Wayne and Elvis Presley Movies to the "Hall Of Infamy" -- He meant to nominate them to the "Hall Of Fame", even though I keep trying to tell you clowns that I don't even FEATURE a "Movie Hall of FAME" in I.C. My mistake was also caused by the fact that it's hard for me to believe any Elvis Presley movie could be nominated to any sort of "Hall of FAME", I don't care HOW dead he is! But sorry for the fubar.

At any rate, STEVEN ALAN BENNETT's choice for the all-time worst movie is "5". BILL MADDOCKS nominates "Minnie & Moskowitz". And DAVE SIKULA names "The Balcony", "The Attack Of The Crab Monsters" (but Dave--that film starred my man Russell Johnson!), and goes on to congratulate me on my distaste for all of Robert Altman's movies ("Except for "M*A*S*H").

* * *

MARK BURBEY sends in these additions to my index of Miklos Rozsa scores:
THUNDER IN THE CITY ('37), THE DIVORCE OF LADY X ('38), U-BOAT 29 ('39), THE FUGITIVE ('40), SO PROUDLY WE HAIL ('43), THE MAN IN HALF MOON STREET ('44), LADY ON A TRAIN ('45), BECAUSE OF HIM ('46), DESERT FURY ('46), SONG OF SCHEHERAZADE ('47), TIME OUT OF MIND ('47), THE LIGHT TOUCH ('51), PLYMOUTH ADVENTURE ('52), ALL THE BROTHERS WERE VALIANT ('53), THE STORY OF 3 LOVES ('53), CREST OF THE WAVE ('54), GREEN FIRE ('54), MEN OF THE FIGHTING LADY ("54), VALLEY OF THE KINGS ('54), DIANE('56) THE KING'S THIEF ('55), 7th SIN ('57), TIP ON A DEAD JOCKEY ('57), PROVIDENCE ('77)

* * *

JACK SEABROOK--Westfield, New Jersey
---COULD YOU DO A TV & MOVIE INDEX FOR THE WORKS OF RICHARD MATHESON AND RICHARD DONNER???

[Movies based on Richard Matheson novels or with screenplays by Matheson]:
THE INCREDIBLE SHRINKING MAN! ('57), THE BEAT GENERATION ('60), HOUSE OF USHER ('60), MASTER OF THE WORLD ('61), THE PIT AND THE PENDULUM ('61), TALES OF TERROR ('62), BURN WITCH BURN ('62), THE RAVEN ('63), COMEDY OF TERRORS ('63), THE LAST MAN ON EARTH ('64), DIE, DIE MY DARLING ('65), THE YOUNG WARRIORS ('66), THE DEVIL'S BRIDE ('68), DESADE ('69), THE OMEGA MAN ('71), THE LEGEND OF HELL HOUSE ('73)

[TV Movies]
DUEL!!! (My all time favorite TV movie)('71), THE NIGHT STALKER!! (My 2nd favorite TV movie)('72), THE NIGHT STRANGLER ('73), DYING ROOM ONLY ('73), SCREAM OF THE WOLF ('74), DRACULA ('74), TRILOGY OF TERROR ('76), DEAD OF NIGHT ('77).

[TV episodes: This list only includes fantasy-type]
TWILIGHT ZONE - "And When The Sky Was Openned", "Third From The Sun", "The Last Flight", "A World of Difference", "A World Of His Own", "Nick Of Time", "The Invaders", "Once Upon A Time", "Little Girl Lost", "Young Man's Fancy", "Mute", "Death Ship", "Steel", "Nightmare At 20,000 Feet", "Night Call", "Spur of the Moment".
THRILLER/"Return Of Andrew Bentley"
STAR TREK/"The Enemy Within"
NIGHT GALLERY: "Big Surprise", "The Funeral",
GHOST STORY/(pilot episode).

The only solid data I have on Richard Donner is his work on the movies X-15 ('62) and SALT AND PEPPER ('68)

* * *

CHARLES LAWRENCE---Falkland, N.C.
---DO YOU HAVE TV/MOVIE CREDITS FOR PHILIP AUSTIN, PETER BERGMAN, DAVID OSSMAN & PHILIP PROCTOR ("The Firesign Theatre")???

Any "Firesign Theatre" fans out there?

* * *

LARRY CLEMENTS--Augusta, Georgia
---BESIDES "GOLDEN VOYAGE OF SINBAD" AND "BARBARELLA", WHAT HAS JOHN PHILIP LAW BEEN IN???

As far as movies go? These: WHAT ('64), HIGH INFIDELITY ('65), THE RUSSIANS ARE COMING! THE RUSSIANS ARE COMING! ('66), HURRY SUNDOWN ('67), BARBARELLA ('68), DANGER: DIABOLIK ('68), THE SERGEANT ('69), SKIDDOO ('69), THE HAWAIIANS ('69), DEATH RIDES A MULE ('69), VON RICHTHOFEN AND BROWN ('71), THE LOVE MACHINE ('71), THE LAST MOVIE ('71), OPEN SEASON ('72), GOLDEN VOYAGE OF SINBAD ('74)

---AT FIRST I THOUGHT TED CASSIDY HAD CHANGED HIS NAME TO RICHARD KEIL, BUT I SEE THEY'RE TWO DIFFERENT GUYS. COULD YOU INDEX THEIR WORK???

Gosh-all-fishhooks, I can't find a word on either of them anywhere in my "library"! Must be a clear case of descrimination against large persons (most unwise!). Lessee'...what leaps to mind? Cassidy, of course, was Lurch on "The Addams Family" TV series (including the recent reunion special); I recall him in BUTCH CASSIDY AND THE SUNDANCE KID, HARRY AND WALTER GO TO NEW YORK, and THE LAST REMAKE OF BEAU GESTE. Keil was Dr. Loveless henchman Voltair onna "Wild Wild West" series, and was the classic villain "Jaws" in THE SPY WHO LOVED ME (as well as future James Bond movies...you noticed that he survived the film's climax). Also you'll note in my index to KOLCHAK: THE NIGHT STALKER in the now out-of-print RBCC #122 that Keil appeared as the giant supernatural Indian in "Bad Medicine" and the following week was drapped with seaweed & gunk as the monster in "The Spanish Moss Murders". But that's all I got that's specific (although I do recall an I-SPYepisode he was in) Anyone have an giant lists?

HOW DO CONVENTIONS ACQUIRE ALL THE MOVIES, OLD SERIALS, CARTOONS, ETC THAT THEY SHOW???

There are numerous legit companies which rent films for anywhere from $50 to several hundred $$$. The only convention I can speak for is my "Rivercon" and "Omnicon": My FANTASTIC movies for those cons came from several film collectors, meaning everything I showed was an illegal print and in danger of confiscation if the feds dropped by. I won't tell you where all those great Omnicon flix came from since this is national "Be Kind To Your Editor" week.

* * *

BOB BEASECKER--Montague, Michigan
---WHAT IS THE NOVEL OR SHORT STORY THAT THE MOVIE "SOYLENT GREEN" WAS BASED ON? THE FLICK SHOULD BE BETTER THOUGHT OF THAN JUST AS THE LAST APPEARANCE OF EDWARD G. ROBINSON.

"SOYLENT GREEN" was based on Harry Harrison's novel "Make Room! Make Room!"

As for the merits of the movie, I allus' thought, for the most part, it was a very nice flicker, though I never could understand what the big hubbub was over the use of dead folks as a basis for providing food for the living. I mean, here's all these people starving to death due to a shortage of food, and here's all these lifeless pieces of meat going to waste -- what could be more efficient? Maybe I'm weird.

On the other hand, on a PERSONAL level, there have only been a half dozen movies that have really shook me up like SOYLENT GREEN, due primarily to Ed Robinson's death scene! I was truly swept up in the feeling that I was in this far-flung year watching films of the former natural beauties that we'd destroyed forever. And Charlton Heston's tearful cry, "How could I have known?!" REALLY got to me! On top of all this, the very day after I saw SOYLENT GREEN, the media began reporting the first of the shortages (in this case, it was beef, just like in the movie) which have been with us ever since. No, I've never felt quite the same since SOYLENT GREEN!

* * *

KURT NEIBURG--Clemson, South Carolina
---CAN YOU GIVE ME THE LYRICS TO THE "LITTLE LULU" CARTOON THEME? IT BEGAN, "OH, THE CLOCK SAYS 7:30, IT'S REALLY AFTER 10. LOOKS LIKE LULU'S BEEN REPAIRING IT AGAIN".

Are you kidding? I've been 3 years trying to dig up ANYTHING AT ALL on the old Paramount "Little Lulu" cartoon series!

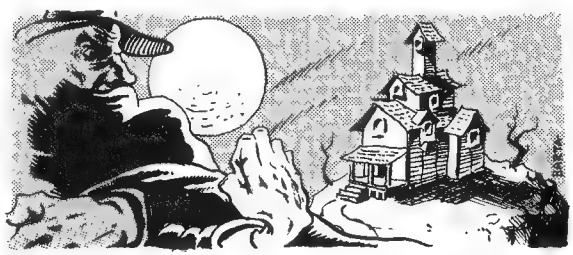
---YOU'VE EXPLAINED WHAT "KENO" MEANS. WHAT DOES "DON MEAN???

(Sigh.)

* * *

JAMES HOGUE---Levelland, Texas
---I KNOW THERE WAS AT LEAST ONE "SHADOW" MOVIE. WHO WAS IN IT? WHEN WAS IT MADE? WAS THERE EVER A "SHADOW" SERIAL? TV SHOW???

There was one Shadow serial, 15 episodes, entitled "The Shadow" for convenience, from Columbia, 1940,



directed by James Horne. Victor Jory was Mr. Shadow. For the rest of my information I draw from an article in RBCC #99 (now out-of-print). Although there was only one Shadow serial, there were other Shadow films, both before and after. In 1937, Rod LaRocque starred in THE SHADOW STRIKES from Grand National. Monogram released 3 Shadow films in 1946 which starred Kane Richmond (who had also played Spy Smasher) although I don't have those titles. In 1954, Republic released a Shadow film starring Richard Derr titled THE INVISIBLE AVENGER which was re-released shortly thereafter as BOURBON STREET SHADOWS. None of the films exercised the character's potential the way the pulps did and most fans consider the films to be pretty bad. There has been talk off and on for a long time but The Shadow has never been done on TV as a series or anything.

* * *

STAN MOLSON---Kitchener, Ontario, Canada
---LEONARD MALTIN INDICATES IN HIS "MOVIE COMEDY TEAMS" THAT BOTH PAULETTE GODDARD AND ANDREA LEEDS WERE IN "THE BOHEMIAN GIRL" ('36) WITH LAUREL & HARDY, BUT I'VE NEVER SPOTTED THEM. THINK IT'S TRUE???

I've found only one other source out of many which confirms (?) that Goddard was in "The Bohemian Girl"...No evidence on Leeds.

---"4-COLOR" #413 IS SUPPOSEDLY BASED ON A DISNEY VERSION OF ROBIN HOOD, BUT I'VE NEVER HEARD OF SUCH A MOVIE. GOT ANY INFO ON THIS FILM???

"The Story Of Robin Hood", 1952, 83 min., RKO/Disney, d: Ken Annakin; p: Perce Pearce; Cast: Richard Todd, Joan Rice, James Hayter and James Robertson Justice.

---I RECENTLY SAW THE 1939 ERROL FLYNN "DODGE CITY" IN FULL COLOR. IS THIS THE FIRST WESTERN MADE IN COLOR? I WOULDN'T MIND SEEING A LIST OF ALL PRE-1940 FULL LENGTH FULL COLOR FILMS.

I'd like to see a list like that my own self. The first film made entirely in full "3-strip color" was "Becky Sharp" in 1935. In 1939 there were many westerns made in cheap 2-color "cinecolor".

* * *

STEPHEN BORER--St. Paul, Minn.
---DID MGM OR COLUMBIA EVER RELEASE SOUNDTRACK ALBUMS TO THEIR FEATURES "NORTH BY NORTHWEST" AND "THE GUNS OF NAVARONE"???

You can find the main themes from NORTH BY NORTHWEST (one of my top-favorite flix) only on a recent album from London Phase 4 Stereo entitled "The Great Movie Thrillers" (SP44126) which consists of Bernard Herrmann themes from Alfred Hitchcock movies including NORTH BY NORTHWEST, PSYCHO, MARNIE, VERTIGO and THE TROUBLE WITH HARRY. As for GUNS OF NAVARONE, I don't know if there was ever a full "G. of N." album, but it is included on "Dimitri Tiomkin's LOST HORIZON" (RCA Red Seal ---ARLI-1669) which also includes LOST HORIZON, FRIENDLY PERSUASION, THE BIG SKY, FOUR POSTER, and SEARCH FOR PARADISE.

It's astonishing that I could answer this since I only began a collection of movie music a few months ago. Finding soundtrack albums of the past few years is no sweat, but would some kind soul tell me where I can find old soundtrack albums??? They don't sell too well, so oldies are kinda' scarce.

* * *

STEVEN KANE---New Braintree, Mass.
---HOW ABOUT A COMPLETE LIST OF ROBERT SHAW'S MOVIES??? (THAT'S THE BRITISH ACTOR, NOT THE MILWAUKEE BRAVES PITCHER.)

There's no need to worry about my making a fubar like that. The only baseball players I know of are Babe Ruth, Lou Gehrig, and Dizzy Dean since I saw them inna' movies. (The same applies to my knowledge of all other sports). At any rate:

ROBERT SHAW THE ACTOR

LAVENDER HILL MOB ('51), DAM BUSTERS ('54), SEA FURY ('59), THE VALIANT ('62), TOMORROW AT TEN ('64), THE GUEST ('64), FROM RUSSIA WITH LOVE ('64), THE CARETAKER ('64), LUCK OF GINGER COFFEY ('64), BATTLE OF THE BULGE ('65), A MAN FOR ALL SEASONS ('66), THE ROYAL HUNT OF THE SON ('68), BIRTHDAY PARTY ('68), CUSTER OF THE WEST ('69), LUTHER (TV-'69), BATTLE OF BRITAIN ('69), FIGURES IN A LANDSCAPE ('70), A TOWN CALLED BASTARD ('71), THE HIRELING ('73), THE STING! ('73), THE TAKING OF PELHAM 1-2-3 ('74), JAWS!!!('75), ROBIN & MARION ('75), THE BLARNEY COCK ('76), MURDER ON THE BRIDGE ('76), BUCCANEER ('76), BLACK SUNDAY! ('77), THE DEEP ('77)

(Shaw also starred on TV's "The Buccaneers" series.)

* * *

TOM DURHAM---Prairie Grove, Arizona
---DID ANYONE EVER TELL YOU THAT YOU LOOK LIKE BAT LASH???

I've been told I talk like either Jimmy Stewart or Orson Bean, and that on a clear day I look like this guy Lancelot Pertwillaby. But Bat Lash??? That's a new one!

ANOTHER DR SWIPE BY HB

And that's the big finish till next time. Send your questions on comics, teevee, movies, pulps, science fiction and stuff, including your suggestions for comic and TV indexes, Comic Book Hall of Fame and Movie Hall of Infamy nominations (along with a few postage stamps to help out in the research), and don't forget those drastic fubars (shudder), to ME:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

Be seeing you!

Don Rosa

# Omigosh

2701 Maplewood Dr., Champaign, Ill 61820

HOWARD the Duck's early adventures--in issues #1-5 (reviewed here last time)--comprise the most effective satire in the first 14 numbers of HTD. The satire is more effective here because single-issue stories are more sharply and fully focussed on the objects of their ridicule. The metaphoric implications of these tales accumulate at a single reading, and the cummulative weight of all the sarcastic remarks and satiric comments is added to the satiric freight borne by the plot itself--and all come to bear at once on the target.

A satiric attack launched through several issues tends to lose some of its forcefulness simply because a reader is likely to forget from one issue to the next some of the implications developed in earlier issues in a series. Unfortunate as this may be for the most effective satire, it was probably inevitable that HTD would continue stories through several issues. The continued story, after all, is a hallmark of Marvel Comics. Moreover, as Steve Gerber grows more ambitious as a satirist, he doubtless finds single-issue stories too confining for his subjects. It seems logical that the multiple-issue story permits tackling larger subjects in more complex ways. Unhappily, the medium can work against this--not always, but sometimes.

Gerber begins to leap his stories from issue to issue with HTD #6 and #7.

• HTD #6 & #7--"The Secret House of Forbidden Cookies" and "The Way the Cookie Crumbles" OBJECTS OF SATIRE: the conventions of gothic romance novels, the tendancy to see evil in anything we don't understand, fanatic religious cults, and societal influence on individual behavior.

Largely a parody of gothic novels, this tale (which is concluded in HTD #7) also attacks society at large--its influence on individuals. En route to New York, Howard encounters a band of religious cultists led by the Reverend Joon Moon Yuc. The Yucchies see Howard as evil--because their religious training encourages them to see anything they don't understand as the work of the devil. Taking refuge in a gothic mansion, Howard meets Patsy and her insane mother. In the best gothic tradition, the nearby villagers regularly storm the mansion in an effort to get at Patsy,whom they see as a witch (because they don't understand her). But Patsy really is something of a witch: she's manufactured a Frankenstein-like Gingerbread Man, who, in a frenzy of revenge, seeks to eat people with milk. (The Rev. Yuc naturally falls down to worship the Gingerbread Man--the "unknown," the "unfamiliar," must be either evil or god-like; that is the way of cultist belief.) Howard defeats the monster by eating him before he can eat anyone else.

Since Patsy really is a witch, her role seemingly undercuts the major satiric thrust that ridicules man's tendancy to react mistakenly to anything he doesn't understand. But Patsy takes on a broader meaning in an exchange between Howard and Bev. "She's harmless," Bev says. Bulloney, says Howard: "She's an anti-social deviant, warped, callous, calculating..." "Nah," Bev interrupts: "she was just a product of her environment."

The gothic environment of this tale produces Patsy as well as the irrational villagers. And the environment of Yuc's religious fanaticism produces the simple-minded misapprehensions of his followers about what is evil and what is good. In effect, they reverse reality: Howard is seen as evil instead of good; and the Gingerbread Man, actually an evil threat, is seen as god-like.

UNHAPPILY, the force of Gerber's attack on religious fanaticism is somewhat weakened in the multiple-issue format. In #6, Howard is seen as evil, but the implications of Yuc's penchant for misapprehension while acting out his spiritual vision of the world do not emerge until #7, when he sees the monster cookie as a "god." It's a neat bit of satire, but its point is blunted unless both issues are read as one--and at one sitting not a month apart.

It isn't until #14 that Gerber strikes the final blow at cultism--and only if we recall the Yucchies' fanaticism with all its implications in issues #6 and #7 can the "fascist" charge of #14 assume its fullest dimension. The power of Gerber's attack loses some of

its finest nuances--and thereby some of its force--unless we can remember that, in Gerber's view, the dangers of fanaticism lay not only in its kinship to fascism but in its tendancy to see good in evil and vice versa. While this is scarcely an impossible feat of memory, we are unlikely to recall all these implications six or eight months after we first encounter them.

• HTD #7 (second half)--"Get Down America" / OBJECTS OF SATIRE: the show business aura of politics, and equivocation and evasiveness in politics.

Howard is nominated as a presidential candidate by the "All Night Party," a political party whose name suggests that politics are not altogether serious. Howard's mentor is Dreyfus Gulch, a country-western singer, whose political influence on the All Night Party explicitly suggests the "entertainment" connection: politics is show business. Howard saves the convention from a bomb, and, in gratitude, they nominate him. But even before this development, Howard has earned the respect of the Platform Committee with his unabashed candor--an unaccustomed novelty in the world of politics where equivocation and self-image preservation usually reign supreme over honesty. Novelty, of course, is good show business; so Howard is the logical political choice of the Party.

("The Duck and the Defenders" tale printed in the Marvel Treasury Edition fits into the political series here, but its satire focusses almost wholly on Marvel superheroism and supervillainism. One pungent comment adds to the political satire, though. Howard is booted out of the Plaza Hotel because he can't pay his bill. The All Night Party has apparently neglected to finance him--because, as Bev and Howard speculate, they assumed he was rich. The assumption, though mistaken, is understandable: all presidential candidates must be rich in the American system.)

• HTD #8--"Open Season" OBJECTS OF SATIRE: political packaging vs. honest expression of opinion, special interest influences on politics and government, and materialism as social/political ethic.

"Open Season" is a metaphor for special interests taking a shot at politicians: Howard is threatened by assassins, who are hired in droves by conflicting special interest groups seeking to silence his uncompromising expression of common sense ideas. Howard rejects his managers' plans to "package" him --to supply him with things to say that are inoffensive, popular, and vote-getting. He elects instead to speak his own mind--with relentless candor. "My god. He's telling the truth! He'll be dead in a week." At his press conference, Howard launches an anti-establishment attack against the emotional and intellectual sterility of a society that urges nothing but pursuit of possessions.

CHEAP SHOTS here, mostly. American politics are easy to criticise and satirize. But most satire (this included) over-simplifies the system and overlooks its peculiar genius. The genius of the American system is that all special interest groups are free to make their own bids for power. This pits conflicting interests against one another, and since virtually everyone is a member of some special interest group, the system allows expression of popular opinion in ways other than at the ballot box. Moreover, conflicting special interests while they do not cancel each other out nevertheless blunt the effective influence of any single interest. As a politician, Howard may be candid, but many of the solutions he proposes for society's ills are simple-minded--and they all depend upon the surrender of every special interest to the "wisdom" of one individual. Scarcely the American way--even ideally.

• HTD #9--"Scandal Plucks Duck" or "When Bites the Beaver" / OBJECTS OF SATIRE: the political fact that appearance is reality, the Royal Canadian Mounted Police, the Canadian notion of being over-shadowed by the U.S., and superheroic role-playing.

At the conclusion of the previous issue, Howard sees himself pictured on the front page of a newspaper in a bathtub with Bev. With the inexorable logic of politics, the sex scandal destroys his presidential chances. Howard was framed, of course: the photo was doctored at the instigation of Pierre Dentifris, "Canada's Super Patriot," who wanted to show "the utter rottenness of the American political process." He succeeds in showing how an American preoccupation with sex (coupled to a residual Puritanism) can sabotage politicians and how appearances are political realities. Howard and Bev go to Canada to seek out the culprit and rescue Bev's reputation (which, it ironically appears, is mostly appearance: she says she's "fabricated" her reputation).

In Canada, they are served by Sgt. Preston Dudley of the Mounted Police. He is patently a posturing stereotype of the Mountie. Gerber believes that this sequence satirizes the popular American misconception of Canada as a heavily forested wilderness traversed by red-coated Mounties who always get their men. His intention, however, is weakened when both Canadians in the story are painted in such absurd hues. Both Sgt. Preston and Pierre are ridiculous figures--the objects of laughter and, hence, the seeming objects of satire. Sgt. Preston gets his man only because Pierre's hide-out bears a billboard advertisement for "Canada's Super Patriot." And Pierre, Canada's super pat-

riot, is a helpless cripple.

The circumstances demonstrate the potentially illusive character of satire: satire can often be read two ways. (As in GULLIVER'S TRAVELS, for instance: are we to laugh at Gulliver living in his stable at the end of Book IV? or are we to interpret that as final evidence of incorrigible Swiftian misanthropy?) In this case, the ridiculous Canadians can be seen as either (1) stereotypes of the mistaken American perception of Canadians, or (2) "real" Canadians who fall far short of their own perception of themselves. Whose balloon is being punctured here? In HTD #12, Gerber says that he "had originally planned to have Howard and Bev deplane in fur coats and snowshoes in Toronto, only to be greeted by clear skies and 50° weather." That would have served better as satire of American misapprehensions about Canada.

This issue concludes when Howard refuses to face Le Beaver (Pierre in supervillain guise) on a tightrope over Niagra Falls. Thus Howard rejects the clear duty of any Marvel hero--a duty to engage and defeat the "enemy." He rejects stereotyping, and, in so doing, he preserves the uniqueness of his own personality. For Gerber (HTD #12 again), this was a "symbolic act" in the direction of removing Howard from the hero mold so that Howard's stories would rely less on physical combat to determine their outcome.

WITH THE NEXT issue of HTD, Gerber's satire turns grim. As Howard begins to plumb the nature of his being, laughter no longer serves satire consistently as ridicule, as the means by which the objects of satiric attack can be identified. Gerber is perhaps too close to the problem to laugh at it. In the split personality of the earlier Paul Same/Winky-man are sown the seeds of the dilemma now faced by Howard. And Paul Same (by name, by appearance, and by his role as an artist, as creative personality) is Gerber's alter ego. Thus, Howard's problem is Gerber's. And it is also the dilemma of every thinking being.

There is laughter in the next five issues of HTD, but it is frequently not directed at the objects of the satire. It serves instead to soften the bitterness of Gerber's attack. Howard may be a pitiful figure as he struggles through his mental maze, but he is also comic: he looks funny. And our laughter here is not derisive; it is gentle and sympathetic. It does not weaken Gerber's attack; it makes the bitter truths endurable.

Some of the objects of satire are identified with derisive laughter (religious fanaticism, chiefly, in HTD #11). But most of Gerber's satiric attack simply skewers his victims, pins the problems to a display board with caustic and bitter sarcasm. And as Howard moves to the edge of sanity, his adventures take on the allegorical cast of a forthright morality play.

- HTD #10--"Swan Song of the Living Dead Duck" / OBJECTS OF SATIRE: socialization, establishment society, custom, tradition, and culturally-conditioned role-playing.

This issue begins a 5-part series in which Howard struggles to maintain his sanity and to preserve his individuality against all the social forces that seek to make people conform. The entire issue is a dream, a nightmare, the conclusion of which confirms Howard's decision not to play Le Beaver's game. Howard searches for meaning in his life, for his "true self" and for the way of allowing expression of it. But it is difficult to discover his true self. In reviewing his own life, Howard sees the socialization process as "indoctrination" in society's mores and customs--without regard for individual desires; hence, as a stifling process of suppression. Howard says he didn't take to it, but the result of his resistance is disillusionment and the cynicism of the fallen idealist. The world is a chopping block where life is cut off. The promise of life with Bev is as hollow a joke as anything else. Facts are only relative, assumptions based upon past observations.

Given the relativity of facts and the effects of the indocrination process to which he has been subjected, what can be identified as one's true self? Howard believes that he's being forced to act contrary to his nature by following the dictates of cultural conditioning. A pragmatist by nature (that is, a survivor), Howard rejects the hero's role. He won't be his brother's keeper, he asserts, implying that heroics are too risky for one who wishes simply to survive.

It's the conformity of the Marvel World that Howard is explicitly rejecting here; but by implication, it is conformity in general--conformity to cultural expectations that are contrary to individual needs. Conforming is self-destructive.

To lend dramatic truth to this perception, Howard dreams another encounter with Le Beaver. In the dream, Howard is defeated and goes to a special hell--a place in which he finds himself surrounded by all the villains and misguided fanatics he has encountered so far. The lesson is clear: if he accepts his cultural conditioning, he will find himself in the company of such as these--none of whom, he says earlier, take him seriously.

But the alternative is not very attractive either. Howard engages Le Beaver because, he says, "If I skip out, I flip out." Resisting the impulses of cultural conditioning is disorienting; it is, after all, rejection of part

of one's self, the part created by the conditioning. One is forced thereby to question his sanity. And to ask again: Who am I? Howard has yet to make his choice final. Earlier in his dream, he refused Spider-man's offer of a potently titled book: WHEN I SAY NO, I FEEL GUILTY: A GUIDE TO ASSERTIVE BEHAVIOR. Seemingly, Howard wants the best of both worlds: he wants to be able to accept meaningful social responsibility and to be his own man.

• HTD #11--"Quack Up" / OBJECTS OF SATIRE: religious fanaticism as "the answer."

HTD #10 depicted the outlines of Howard's dilemma--the choices he is faced with. Accepting responsibilities imposed by society (conditioning) seems to result in alienation from one's true self, yet Howard feels compulsion to accept some of those responsibilities. How are these alternatives to be reconciled?

His search for an answer, a way out of his crisis of personality, takes him in this issue back to Cleveland--where he will again be re-united with Bev (unbeknownst, at the moment, to Howard). On the bus, he encounters a wide variety of religious fanatics --the Kidney Lady again, a gnostic, a Hare Krishnu, and Christ himself (seen by others as a dirty hippie). Each of them offers Howard a book --an answer. He refuses them all. And when the Kidney Lady slurs Bev, Howard attacks, and during the ensuing brouhaha, the bus crashes. Howard survives, but under the onslaught of the fanatics on the bus, his sanity begins to teter. (Among those on the bus is Winda Wester, a girl whose penchant for making funny faces and silly noises has convinced her parents that she is possessed by the devil. But she, like Howard, is simply misunderstood.)

• HTD #12--"Mind Mush" / OBJECTS OF SATIRE: the popular mind that accepts conformist behavior without question and condemns similarly all nonconformist actions.

Howard hears voices, and these encapsulate aspects of his dilemma: he needs money (fortune) for survival (lunch), but he is unable (ineptitude) to accept money-making roles (busy) because they are culturally conditioned responses (duty bound) which he sees as invalid (malarkey). Howard, Winda, and the Kidney Lady are brought before the judge for starting the fight on the bus. Winda says she didn't do anything but make faces and rehearses her possessed-by-the-devil routine. The Kidney Lady plays the genteel-old-lady-wronged-in-her-youth role, arousing Howard's vociferous objection. The judge sees the Kidney Lady exactly as she portrays herself because that portrait fits in with his conditioned preconceptions of old ladies. Winda and Howard (both unusual characters in the judge's experience) he sees as dangerously imbalanced and sentences them to 90 days in the local mental facility. Although Howard initially refuses medication in the hospital, he soon capitulates--in short, he conforms --because he can't stand being alone. This episode concludes as KISS erupts from Winda's skull.

• HTD #13--"Rock, Roll Over, and Writhe" / OBJECTS OF SATIRE: the popular notion that nonconformist behavior is bad, and metaphysical questioning.

Howard reviews aspects of his dilemma. He doubts his sanity--"not cut out for it," he says. He reflects on his life. His nonconformity began with rejection of his parents' expectations for him; Howard preferred being a derelict to being a lawyer. But he couldn't reconcile this ambition with his "middle class upbringing," so he tried various kinds of employment--all to no avail. His only talent was for job hunting. Then the "cosmic whatsis shifted," bringing him to earth where "misfit took on whole new vistas of meaning."

To the extent that all of us are trapped in a world we never made, we are all misfits. To the degree that we all live in society, where conformist behavior is necessarily encouraged by cultural conditioning, we have difficulty reconciling our private aspirations with socially acceptable goals whenever those aspirations are the least bit nonconformist. Whenever we attempt to achieve those private goals, we are necessarily seen as misfits, nonconformists.

By this time, Howard seems to sense the futility in his quest, its utter relativity. "Life's too far in the future to think about," he says; "Right now, I could use a good cigar." Perhaps he has profitted from the "sequin of questionable wisdom" (lovely phrase, that) imparted to him by KISS. "When you meet reality head on," he is advised, "kiss it, smack in the face. That's the word. Pass it on. Kiss it, you're the target but you don't have to be a sitting duck." Howard's interior voices echo the advice: "Reap. Sow. Kiss it. Trip."

The implication is that metaphysical questions about the nature of individual existance in the social world are relatively unimportant. What's more, they only breed hang-ups. More important for personal well-being is engagement--meeting the world and living in it. Shortly thereafter, Howard lashes back at "nurse" Cecil in a reversal of his behavior when he docilly accepted medication. Howard has begun his comeback.

Meanwhile, Daimon Hellstrom examines Winda for evidence of demonic possession. He decides she's not possessed. "The devil," he says, "too often receives credit for the creative behavior of humans." Winda is only "unconventional--hardly evil." Then Rev. Joon Moon Yuc re-enters the saga, and, act-

ing on Dr. Reich's orders, seeks to exorcise Winda. Hellstrom moves to stop Yuc, envoking his demonic self--at which point, Howard stumbles into the room, and the Son of Satan's second soul rebounds into the duck.

• HTD #14--"A Duck Possessed" OBJECTS OF SATIRE: the Marvel World's Son of Satan, and cultural conditioning and social conformity in various forms (mental institutions and religious sects are seen as forms of fascism, all denying individuality).

Gerber pulls together the pieces of his 5-issue tale. By the end of this issue, the mental facility emerges as a metaphor for the society that seeks conformity among its members. The facility director, Dr. Reich, turns out to be Hitler, the embodiment of state control, fascism. (Nurse Barbara, incidentally, is his dedicated follower--an obvious fetishist, she wears leather and is a "strict disciplinarian." Thus is fascism labeled a perversion.) In a final dig at fanatic religious cults, Gerber links them to fascism, to mind control: Rev. Joon Moon Yuc is exposed as sharing Reich's vision of the world.

Inhabited by a demonic soul, Howard flies out of the coo-coo nest, and after menacing mankind for awhile and terrifying Bev, Howard is purged of his demon self by Hellstrom.

Distilled from the occult machinations, the satiric metaphor is that Howard escapes conformity by invoking his natural tendancy for individual, nonconformist behavior. The demonic soul, we are told, "embodies disdain for morality and humankindness"--which is another way of saying "disdain for conformist mores." (Hellstrom has already linked devilishness with nonconformity in #13. Another instance of the difficulty in multiple-issue stories: the significance of his linking the two is most felt in this issue, as Gerber finds Howard's way out of the crisis.) But before Howard is completely restored to his former self, his dispersed soul-mist experiences life in many facets --presumably enriching his appreciation of living outright, without metaphysical hang-ups. Moreover, as "Son of Satan," Howard grills Bev about her feeling for him, revealing his own affection for her. At last, he is reunited with her when the authorities release him and Winda to Bev and Paul Same--as a "boarder," Howard says, not as a "slave."

Is Howard sane? We hope not: sanity has become a symbol for conformity.

NEXT TIME: a tentative summing up on Howard. -HARV

# GIRLS OF comicopia

• SPEAKING OF the toothsome lovelies in LI'L ABNER (as we were last time), some of those gals sprang from the pen of FRANK FRAZETTA, who did a stint on ABNER (Sundays, c. 1955-60) before finding his metier as a paperback cover artist. Among those limned with the Frazetta sensuous line was Marilyn Monroe, who made a mouth-watering appearance in Dogpatch on January 8, 1956. But before ABNER, Frazetta had already created a memorable gallery of voluptuous beauties in his own style--in THUN'DA, romance comic books (see below), and later in his own strip, the short-lived (1952-53) JOHNNY COMET.

In Memorium - Captain Marvel: 1940-1977

We regret to announce the death of one of the Golden Age's greatest comic book heroes. Death was not instantaneous: he lingered for almost five years before finally succumbing. During that entire period, those who ministered to him demonstrated repeatedly that, despite their affection for him, they never understood him. The coup de grace was administered by Alan Weiss and Joe Rubinstein, who made the disastrous mistake of trying to render the Red Cheese realistically. While many fan artists had done the same over the years, no pro had--until SHAZAM #34. It was too much for Cap: it did him in. He died, sorry to say, not with a bang, not even a whimper--but with grotesquely bulging muscles, misshapen body, and a hideous, toothy grimace. RIP

by

**Gary Brown**

KEYHOLE, installment number 46.
Written by Gary Brown, 9423 SW 76th Street, #W-11, Miami, Florida 33173.
Intended for the 141st issue of RBCC.
Cover Logo by Doug Potter. mp 278

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The new year is upon us and 1977 is now history. And an interesting year it was too -- especially in the ranks of the comic industry. As you know, the end of the year is traditionally the time for various awards and honors to be given out to the most,the least, the best and worst. So if you think this column is going to sink so low as to do likewise...you're probably right. In fact, we're going to do it anyhow. So here we go with the 1977 KEYHOLE AWARDS:

THE WHAT WAS THAT AGAIN AWARD for quote of the year goes to Steve Gerber for having Mister Miracle say "I don't understand! I'm an escape artist--and a GOD--But not a philosopher!" in MISTER MIRACLE #23.

THE MOST SUCCESSFUL COMIC OF 1977 goes to STAR WARS #1-6.
THE HARDER THEY FALL AWARD OF 1977 goes to STAR WARS #7-9.

THE STARSKY AND HUTCH SHOOT NOW AWARD is given to Michael Fleischer for most senseless killings in one comic book, WEIRD WESTERN #42.

THE BOB ROZAKIS AWARD FOR WORST NEW HERO goes to Bill Mantlo for Razorback and his trusty Super Truck Big Pig, PETER PARKER #13-15. Soowee.

THE BILL MANTLO MEDAL FOR THE WORST COMIC BOOK WRITING IN 1977 is given to Bob Rozakis for -- you name it.

THE NEAL ADAMS DREADED DEADLINE DOOM TROPHY is once more handed to Marvel Comics for missing more deadlines than the entire comics industry put together. (NOTE: Since Marvel has won this trophy five years in a row, it is now officially retired.)

LUCKY BREAK PRIZE OF 1977 is handed to DC Comics for having negotiated contracts for a PLASTIC MAN Live action TV movie...AND having okayed a novel about the CHALLENGERS OF THE UNKNOWN.

WRONG BREAK DEPT. goes to DC for cancelling PLASTIC MAN and threatening to cancel the CHALLENGERS OF THE UNKNOWN.

THE XAM AWARD FOR COMIC BOOKS HAZARDOUS TO THE HEALTH OF THE INDUSTRY to HOWARD THE DUCK #16.

BUT IT'S MY HERO AND I CREATED HIM CERTIFICATE to John David Warner (or is it David Warner Johnson? Anyway it's three names) for forcing the reading public to swallow the Bloodstone stories and kill RAMPAGING HULK in the process.

THE DIVERGENT FACTORS IN THE OMNIVERSE WINK is given to the CBS programming director who ran three commercials for Wonder Woman's TV show during the first Hulk TV movie.

AND SPEAKING OF WONDER WOMAN MEDAL has to be handed to DC, after changing the comic book character to the 1940's to parallel the television program, the television program was updated to the 1970's, thereby making the DC editors have to change the comic book character once more only to find out the television character will probably be cancelled. Do you understand all of this? I don't.

THE BLACK AND WHITE AWARD goes, once more, to Jerry "Rainbow" Serpe.

THE MORT WEISENGER/SUPERMAN FAMILY PRIZE goes to Stan Lee for creation of Spider-Woman. Keep posted kids, next we'll have Spider-boy and even Spider-dog and Spider-Horse and maybe even Spider-spider?

PUT THE DAMN THING OUT ALREADY CERTIFICATE to the SUPERMAN VS. MUHAMMAD ALI book (with the SILVER SURFER ~~$5 $10 $15~~ $17.50 hardback a close second).

BEST KEPT SECRET OF 1977 is the terrific art in CRACKED MAGAZINE.
THANK GOD I DON'T BUY IT FOR THE ART AWARD is CRAZY MAGAZINE.

LONG RANGE PLANNING PRIZE goes to Warren Publications for announcing ANOTHER new magazine and not producing.

RUMOR OF THE YEAR is the DC going to 25-pages run-around which various fanzines did not report because they were afraid to lose a source or two. Tsk.

...and now, some more serious high points from the view of this columnist...

COMEBACK OF THE YEAR is certainly CARMINE INFANTINO.
BEST NEW COMIC OF 1977 is SHADE, THE CHANGING MAN IF for nothing else than Steve Ditko gives the reader more for his money than anyone else in the biz.
BEST VILLAIN OF 1977 is a tie between the WHALE (BLACK LIGHTNING) and SUDE (SHADE).
WORST NEWS OF THE YEAR is the death of Rene Goscinny, creator and writer of ASTERIX.
BEST NEW TALENT EMERGING FROM 1977 has got to be MARSHALL ROGERS. Who else?
BEST COMIC OF 1977 was DETECTIVE by a long shot.
BEST WRITER OF 1977 (if you're following this than it only can be) STEVE ENGLEHART.
BEST ARTIST OF 1977 for my money is Jose Garcia Lopez.

THE THOMAS DEWEY MEDAL goes to Charlton Comics for...for...something.
THE HUEY, DEWEY AND LOUIE AWARD to Archie Comics for reprinting those awful SUPER DUCK stories in their digests.

FANZINE OF THE YEAR was there a better one than RBCC #139?
FAN OF THE YEAR is Don Rosa for putting up with it all...whew!
FANNISHNESS OF THE YEAR AWARD goes to New York fan KEN GALE who quit his job and hitchhiked out to California for the San Diego Con, then back again...then hitchhiked to Miami for the World Science Fiction Con...then back again...going out of the way to attend a mini-con in North Carolina...double whew!!
POPULAR SPORT IN COMICDOM DURING 1977 was dump on Jack Kirby...how soon they forget!

and finally... THE PERSONALITY OF THE YEAR is Jenette Kahn for doing more, trying more and accomplishing more than anyone else in the comic industry in 1977. And there seems to be more to come. We hope.

And how was your year?

# COMIC COLLECTOR'S COMMENTS

HOWARD P SIEGEL

## ...ABOUT NORMAN MINGO

Carl Barks has deservedly enjoyed legendary status for his excellent work with the main Disney characters. In his retirement years he had a lucrative source of income from the oil paintings he executed and had sold at conventions until WDP ordered him to cease. But did any of his creations ever receive over 13,000 write-in votes in the 1972 presidential election? Did Donald Duck ever have a flag bearing his face placed upon the top of the Leaning Tower of Pisa? Did Mickey Mouse become an "in" figurehead amongst the college crowds throughout America? One man and one cartoon character alone can make claim to these achievements. Respectively they are NORMAN MINGO and the world recognized symbol of MAD magazine, Alfred E. Neuman.

Still doing an occasional cover for MAD, NORMAN MINGO, white thatched and 82 years young, belies his age. His career has been one of unusualness and similarity. Unusual in that he did his first Neuman at 60, after a lifetime of impressive commercial illustration and advertising work. Similar in that like Hal (Prince Valiant) Foster, he spent the late 20s in Chicago doing advertising art. As president of Mingo, Brink & Jipson, Inc. with main offices in the famous Wrigley Building and branches in Detroit, Cleveland and Toledo, he hired C.C. Beck a decade before the latter attained fame as Captain Marvel's major artist. The pine tree logo of the Mingo studios graced magazine ads for Willy's automobiles, Studebaker Corporation, Packard Motors and others. If you look through old magazines you'll find virtually hundreds of full and double page ads done by the studio. The stock market crash forced him to close the business. Next it was New York and freelancing. Nostalgists will fondly recall the faces of notables of the day that appeared in Lucky Strike ads. They were Norman Mingo creations, as were movie poster paintings of Marilyn Monroe films such as "Gentlemen Prefer Blondes".

But what about Alfred E. Neuman? It was 1956, and two classified ads appearing in the New York Times met Mingo's interest. He answered both. He was quickly hired by a prestigous Madison Avenue agency as illustrator and titular head of their bullpen. That same day he visited Bill Gaines a few blocks away, responding to the other ad. According to a footnote in Frank Jacob's tome THE MAD WORLD OF WILLIAM M. GAINES, the departure of Harvey Kurtzman and several cronies "denuded the art staff". This forced Al Feldstein to look for a competent cover artist. But Mr. Mingo asserts that Gaines realized that he had only line men whose ability fell short of the classy covers he desired. Either version had the same result. Mingo and Mad got together, and the cover of the December, 1956 issue, number 30 to be exact, introduced Alfred E. Neuman to the world. Soon the advertising work became greater and more demanding, forcing Mingo to bow out of the Mad scene, leaving Alfred in the hands of Kelly Freas, whose style was better suited to science fiction. In 1963 Norman Mingo returned much to the delight of Gaines, who once confessed to me during a visit to his office that Mingo was the only one who could draw Neuman properly. The public agreed.

The writing staff develops the sight gag from which Mingo first executes a rough in pastel for editorial approval. Once okayed, it is a several week period before the final double size watercolor or watercolor and acrylic portrait is finished. I have been privileged to see some of the originals and can tell you that the printed cover cannot compare with the real thing in brilliance. It had long been a mystery when the question of Alfred E. Neuman's origin was discussed. Was he a purely ficticious character or the recreation of a real person? Or both? Mingo lends his analysis, and despite Gaines' whimsical approach to the subject, we must respect the creator's answer. "I used to see his face when I was a kid. He was in dentist ads found on barns and horse stables. 'It Didn't Hurt A Bit' they would say." Look alike contests have failed to produce that "What - Me Worry?" expression that has defied description.

Now a resident of Tarrytown, New York, that humble village that also gave the world Ichabod Crane and other Washington Irving classics, Norman Mingo serves on the Westchester County board of directors of an art evaluation group. Unlike many contemporaries that have had their true talents masked by a singular work of less than aesthetically pleasing, but popular effort, Mingo delights, if not revels in the success of Neuman. There is one cover, however, that hasn't been drawn yet, and should. It pictures Alfred E. Neuman sitting on the lap of Norman Mingo, and for the first time he speaks. The words are twofold and significant..."Thanks dad."

ONE OF THE MANY CARICATURES DONE BY THE MAD STAFF, THIS ONE BY MORT DRUCKER. THE SALUTATION SAYS IT ALL.....

# OH! YOU BEAUTIFUL WARD

The local Westchester and Fairfield county newspapers, trade journals and even some fanzines have given large amounts of "ink" to THE MUSEUM OF CARTOON ART'S new castle headquarters. A typical article appears on the next page. Behind the scenes, however, the fascinating part of the move took place, and I was happy to be a part of it. Ruination doesn't really describe the condition of the castle when I first saw it, and despite optimistic forecasts by the official staff, it will take well over a year to put all of the three main levels in decent operating condition for Museum purposes. I remember one Wednesday, a self declared vacation day from my job so that I could help with the basic reconstruction work, peeling large sections of five layer deep-100 year old paint off the concrete walls. In some places, the ceiling caved in on me as I scraped the muck off walls in the pantry, main kitchen and several vestibules. All the while I kept thanking the lord that he convinced curator Chuck Green to major in sculpturing. His patching and plastering tasks will go on forever.

Despite the rumors, the MUSEUM is not rich. Most of the preparatory work was done by volunteers and college graduates who were willing to labor for meal money while seeking jobs. It wasn't unusual to join a broom brigade with Jack (Prince Valiant) Murphy, Museum director Jack Tippit (his AMY has increased in circulation), Dik (Hagar) Browne whose weight is on the low side this semester, and many other famous artists from the Connecticut "ghetto" of Greenwich, Wesport, Wilton, etc.

During a personal exploration of the celler, I found steamer trunks filled with Victorian Age gowns and dresses, a double doored wine celler with evaporated champagne bottles from 1905, a box of cancelled checks made out so long ago that the electricity to run the castle for a month was only $9.27! Outside the main entrance, where, despite efforts to shoo them away, a group of resident pigeons continue to mess up the just sand blasted concrete pillars and porch, is a very rare male chestnut tree. Areas on one side and the back have been cleared to give us the much needed car parking space that was a major set back in Greenwich during busy times. Many visitors turned away because of the lack of these facilities. The bomb shelter on the side of the hill facing the nearby Connecticut border will provide a great trysting spot unless the narrow doors are locked. A wooden panel, only 24" x 30" gives access to the main turret top, where three states and an ocean can be seen on a clear day. I doubt if the public will be allowed up. The winding, iron rod and slat staircase was not made for such potential traffic. Nevertheless, we'll now be able to offer visitors a trip into the past and a Museum whose purpose can be adequately executed now that the room to do so exists. And what, exactly, are the plans for the future?

For those wanting to do a fanzine and newstand magazine articles, a reference library will some day make their job an easy one. You'll recall in the Chuck Green interview of not too long ago, he advised that cataloging and cross-referencing would be a major problem. With all the loose, world-wide material on hand, even with a large staff, a completed project may take a year or more. However, this facility has been listed as a priority. Along with it goes, by necessity, cataloging and filing more than 40,000 pieces of original art. Because of the many sizes, type of illustration board (samples I've seen range from oak tag to 300 point Bainbridge) and age of some, storing and filing neatly and orderly is a task to be reckoned with. Displays will not be as crowded as before, and the specialty features such as the rear projection unit, will be off by itself as was the movie theatre in the old building. This will allow visitors to those areas some privacy. More international presentations will be shown, including the Australian exhibit that is about a year late in being completely curated. Many visitors expressed an interest in the comic and super hero character models and old time coloring books and toys that were exhibited in the glass case in the rear of the old movie cartoon room at the Greenwich establishment. More of this will be shown, based upon the donations and successful loan arrangements that can be made with private collectors. With changing of attitudes by top management in the comic book publishing industry (Stan Lee is on our board of Directors, and Jennette Kahn's "Ten Commandments" includes the edict that "thou shalt show appreciation to thy readers") we now have an excellent envirnment for which to request some of those mind condition rarities that have been stored in file cabinets and morgues for decades. Achieving that will enable those who have never been to comic art conventions where such material appears on table tops covered by tightly placed clear plastic or in neat rows on backdrops at many booths, to see historical, and not necessarily outlandishly price tagged comic books. These imposing surroundings and the awareness of the endeavor within the National Cartoonist Society's environs will hopefully get "First Sunday" guests from other than local areas. For classroom sized groups as well as carloads of post graduates in the liberal arts field who are seeking information for master's papers, the Ward's Castle Museum will have ample study and research desk space.

What began as a dream for Mort Walker, blossomed into a sprout and tended with love and care by the Messrs. Tippit, Green and Walker, plus unnamed and unnumbered volunteers and panelologists who acquired a great cause, the crop is yielding prize fruit. Cartoon art is an original form of American culture. That premise will be furthered by out new house. As I think about the future and all the prospects now achievable, I can only shout with enthusiasm, "OH YOU BEAUTIFUL WARD!"

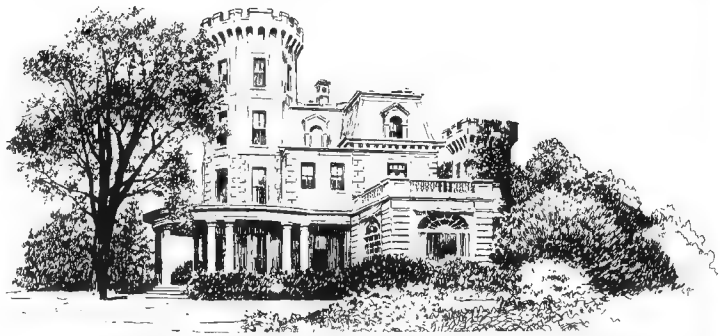
# SUPERHEROES ARE BIG BUSINESS: UPDATE

Twelve years ago, before starting COMIC COLLECTOR'S COMMENTS, I did an article for RBCC titled "Super Heroes Are A Big Business." It was the height of the Batman TV craze. Toy manufactuers and other consumer product producers trampled over each other in an effort to obtain one or more licenses that would allow them to use The Caped Crusader's name and picture on their merchandise. Statistics showed that as many as 1400 different items flooded the marketplace, an overwhelming surge that created a negative buying attitude and left retailers with large inventories of unsold goods. Some market experts claimed that never again would comic book characters rate such commercial attention. How wrong they were. Once again TV, aided by other mass media systems, have made the super hero in particular, a prime pitchman for everything from pillowcases to toothbrushes.

The all time champion, based upon information at Licensing Corporation of America, DC Comics' agency, is of course Superman. Currently The Man of Steel is licensed by some 100 companies who put his likeness on approximately 1,000 different products. When the movie opens in 1978, some 120 licenses and retail stores in every major city in America will be officially carrying Superman merchandise according to Marketing Communications magazine, a leading trade journal dealing with such matters. In checking historical records, it seems that the first cartoon character to enter the business world in this manner was Richard Outcault's Buster Brown and his dog Tighe who still appear on children's shoes. That was in 1904. The next "big" entry was Popeye, whose likeness is depicted on a statue in the wilds of Texas' spinach growing region. The idea is not new.

# Comics Museum has new home in a 'castle'

**By Lenora Williamson**



THE MUSEUM OF CARTOON ART is opening its permanent home to the public this weekend in the Town of Rye-Port Chester, New York. The museum moved from its initial quarters in Mead Mansion, Greenwich, Connecticut to historic "Ward's Castle", the first house in the world constructed entirely of re-inforced concrete. Cartoonist John Cullen Murphy executed this sketch of the museum during renovation work. Murphy is associated with cartoonist Hal Foster in drawing "Prince Valiant."

During a press preview of the new home of the Museum of Cartoon Art this past week, cartoonist Mort Walker, president of the museum, announced he was so happy he felt like sliding down the banister. The banister is an elegant, walnut one in the 100-year-old "Ward's Castle" in the Town of Rye-Port Chester, New York on Comly Ave.

And the reason for Walker's beaming face and happy declaration is that the "castle" now belongs outright to the museum, being purchased for $70,000 in what visitors are considering a great real estate prize. The house came complete with caretaker's cottage and one and one-half acres cresting a scenic overlook.

Adding to the happy purchase was the house being placed on the National Register of Historic Places by the National Parks Service—a situation accompanied by a $30,000 matching grant award to the museum. And a gala "castle warming" party in mid-November raised $25,000. There was also a grant from the Hearst Foundation.

Walker, who takes time off from his busy schedule of "Beatle Bailey" and "Hi & Lois" and his new "Sam and Silo" adds the museum borrowed $50,000 to pay for the refurbishing and restoration. The endowment raised when the museum first opened in the Mead Mansion in Greenwich, Connecticut in late 1974 is $140,000, but that is not touched since it yields needed operating income. The budget for staff, utilities, and such is $75,000.

"It's been painful and slow and we're still seeking money," explains Walker, but he adds that donations are now coming in from around the world including Costa Rica, Australia, Brazil, Mexico and the Philippines.

The castle has stood empty for five years. One of the curators, Brian Walker, speaks of pigeons, cobwebs, moths in carpets, skunks in the basement, and ice on the library floor when they took possession. A staff of volunteers was recruited, in addition to the workmen, and they averaged 80-hour weeks rushing to get main floor and theater and offices ready for the December 11 public opening.

Press and other visitors and volunteers marvel at the construction and solidity of the house built in 1876 by the Indiana-born industrialist, William E. Ward (1821-1900). He was a pioneer inventor and also manufactured screws, nuts and bolts. His house was the first in the world to be built of reinforced concrete. He was the same man who made recommendation that reinforced concrete be used in the Hudson River Tunnel construction and the base of the Statue of Liberty. His recommendations were followed. Mort Walker says Ward got the idea from watching workmen scrape off hardening concrete from trowels during his travels in England.

A son, William L. Ward, a Westchester Republican politician, lived in the house; and two of his children, Dorothy and Winifred, lived there until 1972. Miss Winifred, who now lives at the Westchester Country Club, visited the house during the renovation.

Walker and director Jack Tippit (creator of the cartoon panel "Amy") are pleased with the new room for the museum's Hall of Fame on the main floor, which also has the main exhibition hall, audio-visual "theater," and the bookstore. The latter is already stocked with brilliant colors of many paperback and hardcover cartoon collections and reproduction of cartoon heroes.

Moved from Greenwich to place of honor in the front of the main exhibition room fireplace is the life-size Rube Goldberg papier mâché sculpture created by Joni Johnson. Rube is at work on a cluttered drawing board, complete with papier mâché sandwich.

On the second floor next to Jack Tippit's office visitors will see a color slide series of workers cleaning, polishing and wielding paint brushes. There is still much work to be done on the upper floors, including the third floor where the Ward sisters lived for many years.

But officers and curators, including Charles Green in addition to Brian Walker, are perculating all sorts of new plans including Wednesday evening hours. Hours presently are from 10 a.m. to 4 p.m. Tuesday through Friday with Sundays from 1 to 5 p.m. The museum is closed on Saturday, Monday and all holidays.

Special events include visiting cartoonist lectures on the first Sunday of each month and film matinees at 1 p.m. and continuous cartoon shows on Sundays and the Wednesday evening. Reservations may be made by groups of ten individuals or more, but not on Sundays.

Walker is aware that the house itself will be an attraction for visitors as well as the cartoon collections. The ceilings, the many fireplaces still with fire grates, chandeliers, and carved walnut woodwork and marble floors all give a feeling of architectural security. Some areas have been covered with the comics carpeting created by the Bigelow Company.

Stan Lee must be given credit as the super pitchman for the Marvel Group. He's been huckstering for himself and them for years, and was in on the deal that was made with Columbia Pictures. Unlike DC, not just one, but the entire Marvel stable are licensed on the theory that each manufacturer will promote all the characters. It's a package deal. It is also a major production. Ivan Schneider, previously a vice-president at Cadence, the parent corporation, left to create his own business, Superhero Enterprises. He now operates two New Jersey stores and plans to grant franchises in Maryland, Delaware, Pennsylvania and D.C. Schneider claims that Spiderman has outdistanced Superman in merchandising popularity, but they are both a distant second to Charlie Brown's beagle, Snoopy.

Spiderman has outsold Superman by approximately 800,000 comic books in 1976, was an "honored guest" at the Minneapolis Aquatennial along with Senator Hubert Humphrey and newscaster Tom Brokaw and may become a series on the tube in 1978. DC is banking heavily therefore on the movie to regain lead position. At one time Warner Communications was seriously thinking of giving up the comic book publishing business and retain Superman, Batman, et al only for merchandising rights. They have now learned that each goes hand in hand, the monthly publication being a safe-bet reminder to the consumer public and its young charges. Like professional sports, comic book superheroes are no longer doing their thing for mom, America and apple pie; they're keeping an acute eye on Wall Street.

# MISCELLANEA

The zaniness of Bob Dunn, longtime bullpener at King Features is well known to his contemporaries and cited in many newspaper strip histories. One little known story comes from Al Scaduto, Dunn's co-author of the late Jimmy Hatlo's THEY'LL DO IT EVERY TIME, via his lovely daughter Pat. Seems that one Friday afternoon, Dunn went to the roof of the syndicate building and released several dozen balloons on which were printed Scaduto's home address and a promise of a $5.00 reward for the return of the sphere. Came Sunday, the first balloon was returned by a cabdriver to the astonished Al Scaduto! Dunn feigned complete innocense over the matter.

Fandom's efforts to honor itself and the professionals has never been a rousing success. Polls, beginning with the Alley Awards of the early 1960s, were essentially popularity contests. The number of ballots cast was appallingly small and oft time nominees were either miscast or ineligible for the categories they were placed in. Nothing has changed. If we are to give ourselves prestige, it must be done properly, and in that vein, I suggest a FANDOM HALL OF FAME. The name is self explanatory. Those who built the foundations of fandom and nurtured the seeds that blossomed into a crop of professionals have become virtual unknown entities today. If not for infrequent reminders such as THE COMIC READER'S history of that publication by past editors, how many of today's fans would be privy to those halciyon days? I invite comments and suggestions on this thought.

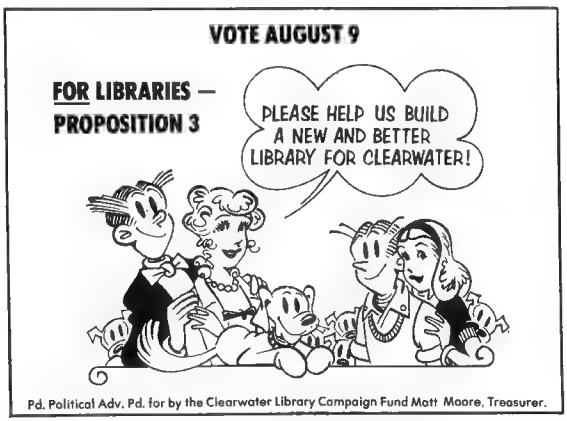
The good professor, Jerry Bails is finishing the 1977 addendum to his WHO'S WHO OF COMIC BOOKS. The likes of Paul Levitz and Roger Stern have been very helpful in adding missing information and correcting other entries for us. Would you believe that several long time professionals who have seen the four volume research masterpiece were absolutely amazed that comic collecting has become so encompassing?

Anecdotes abound in this hobby. I woke an overworked Don Newton one September morning to advise him that the lower end of Manhattan could not be seen from the Verrazano-Narrows Bridge and that he might need to correct his first Captain Marvel job. "Thanks and good night," was his reply.

The Pittsburgh Comics Club's 5th Anniversary Booklet was the best yet, making use of color Xeroxing to reproduce some Golden Age covers and Pulp covers. Gentle Ben continues to run a smooth ship.

Rereading the Thompson-Lupoff 1970 tome, ALL IN COLOR FOR A DIME, I came across this statement by Ted White in explaining the charisma of The Golden Age: "There is something about (the comic book) stories of the early forties which, for all their technical crudity, puts them head and shoulders above the slick but empty products of today. Part of it was freshness, newness. Part of it was the youthfullness of the men who created them. And part of it was simply the product of the times. The books were crude (by today's standards) but vital; less realistically rendered but far more faithful to the idealizations which each character represented." Well said...

Another offbeat piece, this time by Dean Young and Jim Raymond, using their Blondie strip to press a point in local politics.


VOTE AUGUST 9
FOR LIBRARIES —
PROPOSITION 3
PLEASE HELP US BUILD A NEW AND BETTER LIBRARY FOR CLEARWATER!
Pd. Political Adv. Pd. for by the Clearwater Library Campaign Fund Matt Moore, Treasurer.

By the time you read this, TV GUIDE and other television media should be announcing a HULK series to begin in the Fall, thanks to good ratings for the two tryout specials. With this news in hand, look for Stan Lee & company to exploit the green skinned character to its fullest. Crossovers, guest shots in every Marvel title from Scooby Doo to Two Gun Kid can be expected, as well as a plethora of Hulk Specials. The first special was originally intended to be a theatre movie. London based Milton Subotsky bought into the Steve Krantz option for this purpose back in the Summer of 1975, with Subotsky writing the screenplay and Krantz as the producer. Things change. Lou Ferrigno, who plays the monster, is himself a person of interest, and courage. Born deaf and weak, Lou not only built himself up into his titlist shape, but reads lips and learned to speak with very good pronunciation, thereby causing disbelief among those who have met him and were unaware of his childhood handicaps. A Lou Ferrigno Sports Center opened not too long ago in his native Brooklyn, N.Y., and for those of you who are inclined to become completists, a 24" x 36" full color poster of a Marvel bullpen drawn Hulk in the somewhat Tv image, personally autographed by Ferrigno is available by sending $2.50 to the sports center, Dept. YN 16, 6318 Bay Parkway, Brooklyn, N.Y. 11204. Do it before the dealers buy in quantity and charge you double a year from now. They do that you know...

# twilight of the heroes

ART AND STORY BY RON WILBER-'77
SPECIAL THANKS TO JIM VAN HISE

ANY RESEMBLANCE TO PERSONS OR CHARACTORS LIVING OR DEAD, IS PURELY INTENDED.

In RBCC #137,139&140 I revealed how a cover-up began in 1955 concerning the deaths between then and 1964 of many super-heroes. Betman investigated and his sidekick was murdered. Last issue we saw Betman felled by a hurled knife. Who will be the next hero to die, and more importantly, why?

AND REMEMBER THIS... IT REALLY HAPPENED!

WAIT-A-MINUTE, THERE'S A PAPER ON THE BACK OF THE DOOR!

C'MON DON'T KEEP US IN SUSPENSE.

WHAT IS IT BETMAN?

IT SEEMS OUR KILLER HAS FINALLY LEFT US SOMETHING TO GO ON. THIS IS A CLIPPING FROM TODAYS PAPER ABOUT A CONCERT BEING HELD TOMORROW.

TOMORROW! THIS IS OUR FIRST CLUE - WE HAVE TO GO TH-

LOOK KAP, SOMEONE IN A CLOAK - DEAR GOD - HE'S GOT A KNIFE!

WHERE I DON'T..

I'M GOING AFTER HIM, I'M SURE THATS OUR KILLER!

WAIT BETM- LOOK OUT! HE THREW HIS KNIFE!

BETMAN!

WELL ITS DOWN AT THE END OF LONELY STREET AT HEARTBREAK HOTEL

IT'S BEEN SO LONELY, BABY, SO LONELY, BABY. BABY SO LONELY... I COULD DIE.

BETMAN!

HEY C'MON MAN SIT DOWN I CAN'T SEE ANYTHING!

WHERE'S ELVIS?

THEY'RE RUINING THE SHOW!

WHO ARE THOSE GUYS?

SIT DOWN WILLYA?

WILL YOU GUYS COOL IT AND SIT DOWN HUH-

GIVE ELVIS!

BOP-MAN-BOP!

WHILE IN THE SKY...
I'M GOING TO LAND AND TAKE A LOOK AROUND NOMOR.
ALRIGHT TARCH.
NOTHINGS GOING TA HAPPEN HERE TO-NIGHT, WHAT A WASTE OF TIME.
PROBABLY NOTHING ON T.V. ANYWAY. LIFE CAN SURE BE DULL- WAIT, WHAT'S THAT SOUND?
GR
NO NO
AAR
ARRRRR
RRRRGGGGGGHHHHH*
RRROAOR!
THAT SOUNDED LIKE THE HUMIN TARCH!
I DON'T-UNNH-KNOW WHYD' YUH HAFTA' KICK ME?
SHUT-UP.
THAT DOES IT, NO CHRISTMAS CARD FROM ME THIS YEAR!
A SCREAM, BUT WHO?
IT STOPPED.
IS THE TARCH HERE?
NO.
ARE YOU AFRAID THAT SCREAM WAS HIM?
I THOUGHT HE WAS WITH YOU.
AND NO BRUNO, CHILL EITHER!
I WISH HE WAS.
WHAT HAPPENED TO AQUAN-MAN HE LOOKS LIKE HE JUST GOT KICKED IN THE -
NEVER MIND THAT, I'M MORE CONCERNED ABOUT THE HUMIN TARCH.
GET UP AQUAN-MAN, YOU LOOK LIKE A FOOL!
YES MA'M!
BITCH.
GRROWLL
NOW WHAT SOUND IS THAT- IT'S LIKE A WILD BEAST...
SUB-MARINER LANDED IN THE DARKENED ALLEY. HIS HOPES THAT THE TARCH MIGHT BE HERE, STILL ALIVE, SHATTERED. ONCE ENEMIES, THAT WAS NOW IN THE PAST, AND NOMOR WORRIED ABOUT HIS FRIEND.

TWILIGHT OF THE HEROES
PART II CONTINUED
ART & STORY ©1978 RONALD WILBER
IN THE SMALL AMOUNT OF LIGHT THAT LEAKED INTO THE ALLEY THEY SAW THE SOURCE OF THE SOUND - AN AWESOME MONSTER - WHO LEAPT AT THE SUB-MARUNAR AS HE STOOD PETRIFIED BY THE SUDDENESS OF THE ATTACK!
RRROAR
A LION WITH THE HEAD OF A MAN!
IT'S A... A SPHINX!
YES DEAR READERS, THE LEGENDARY SPHINX OF EGYPT! BUT WHAT IS IT DOING HERE? WHAT IS ITS CONNECTION WITH THE MURDERS?? JUST WHAT THE HELL IS GOING ON??? THESE AND MANY OTHER QUESTIONS WILL NOT BE ANSWERED IN THIS INSTALLMENT!!!!
IT'S STRENGTH IS INCREDIBLE -
GRROWLL
AND SO IS ITS BREATH, PHEW!
YOU'LL REGRET THIS DAY MONSTER!
I HOPE.

WUNNER WOMAN SWUNG HER MAGIC LASSO.

BUT THE SPHINX WAS TOO QUICK, TOO POWERFUL, AND WITH ONE SWIPE OF HIS PAW HE MADE SHREDS OUT OF THE ROPE AMONG OTHER THINGS.

AND WHAT OF SUB-MARUNAR MUST HE FIGHT THE SPHINX ALONE? WILL WUNNER WOMAN MERELY GIVE MORAL SUPPORT, OR WILL SHE GET THE SUPPORT SHE NEEDS, AND MORE IMPORTANTLY WILL I EVER FINISH THIS DAMN STRIP?!!! FIND OUT NEXT TIME (MAYBE).

END OF PART II

# CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

THE COMICS JOURNAL #38 - $1.00 - 68 pages - Subscriptions 10/$4.50 - Published by The Comics Journal, P.O. Box 292, Riverdale, Md. 20840

This is the second issue if TCJ done in an 8 1/2 x 11 format instead of the former tabloid format. It's certainly a step in the right direction but there's still a lot of room for imporvement. The cover is printed on slick paper but it is very lightweight stock which would be fine for interior paper but offers no real firm support of the interior pages. The interior pages themselves are on the same cheap pulp paper that they used in their tabloid form, which doesn't do much for the zine's appearance. It's not bad enough that they use very lightweight paper but surprisingly the zine is mailed without a protective envelope, the mailing label just glued on the back. With something like the BUYER'S GUIDE which is just purchased for the ads and then thrown away after a couple weeks, mailing without an envelope doesn't matter. But with a zine that purports to be more than an adzine, and which has full color front and back covers like this one does, we should expect more care in shipping. My copy arrived folded and slightly torn. I'm not surprised.

The regular features in TCJ include "Newswatch" (the latest news on the comics scene), a letter column, reviews of certain new comics (often first issues), and sunday pages to the Howard the Duck and Spider-Man newspaper strips.

To me the main feature in this issue is a lengthy interview with Gil Kane which spans 12 1/2 pages. Although a lot of art is reprinted with it, there is still an awful lot of text as all of the text in TCJ is a bit on the small side, much smaller than the reduction I use in the RBCC. This makes for more reading material but at a much harder to read size. The Kane interview is quite interesting for he is very opinionated and he doesn't hesitate to speak his mind, saying things in a very matter-of-fact way which are actually quite startling especially his opinions on DC comics.

Another major feature is a nine page article on the French comic strip "Asterix" which includes a half page illo by Don Rosa.

There's also articles on Jack Katz' FIRST KINGDOM series, the Marvel superheroes on TV and even a two page article/review of the first two issues of THE OUTER LIMITS: AN ILLUSTRATED REVIEW, as well as a couple other lesser features.

About the only really bad article is one by Denny O'Neil on CLOSE ENCOUNTERS which discusses how he did not understand the film and then pans it. His opinion could be accepted if he could explain how he could find everything in the film dull. It's a pretty ridiculous piece which leaves just as many unanswered questions as O'Neil claims the film does.

The front cover is by Gil Kane and is quite nice.

By and large the written material in this issue is very, very good but its presentation leaves much to be desired. The too small type and the cheap paper give the zine a substandard look which it doesn't deserve. It is much better now than it was several months ago. But the package it presents deserves a better presentation. Due to the lower grade paper the reproduction is not always as sharp as it should be and this too is annoying. The appearance would improve a hundred percent if it were printed on better paper and the layouts were better. The content is very good. But the way we see it doesn't make it.

RATING 6 / JAMES VAN HISE

NIGHT VOYAGES #1 - $1.00 + 25¢ postage - 24 pages - Published by Creative Images, 9 West Koesterer, Freeburg, Ill. 62243

Last issue, I reviewed a zine called THE COMPLAINT GUIDE, and I talked about what a good fanzine should be. THE COMPLAINT GUIDE was an example of all the things a zine should not be. It was formless, boring and worthless.

I'm afraid that I've encountered yet another example of poor editorial judgment and bad taste that resulted in a poor product.

The ad for NIGHT VOYAGES that ran in TBG made the zine look like it was something really nice. It read: "... All new art and stories by good artists and writers. No hedging...no shuck...just one helluva beautiful magazine."

I don't believe I've ever read such misleading, inaccurate blurbs in my life. NIGHT VOYAGES is not, by any stretch of the imagination (or publisher's ego), a beautiful magazine.

The best piece of work in the zine (and the only professional piece) is a Maxor drawing by John Adkins Richardson. I believe I've seen it somewhere before, though I can't recall where. This is the cover.

Inside, one swift glance through the book tells

you that you've thrown your money away. The only reading you get is an editorial page, and one text page of the editor's winning entry in a local contest for plots for the STAR WARS sequel. I'd hate to see the ones that lost. There is also a poorly written, poorly drawn strip called "Alienation" that I don't even want to talk about.

The rest of the zine is taken up by crude full page drawings, and incoherent strips. One artist named F. Newton Burcham contributed a couple of decent pieces that remind me of very, very early Brunner. Aside from this, the art is all rather bad. Another artist named Paul Cordel did some interesting stuff for the book, but his is not the kind of style I like to see applied to a strip.

Please, guys, if you have to publish a fanzine, give us something for our money, something worth saving.

RATING 3 / MARK BURBEY

FRANKENSTEIN - A portfolio by Berni Wrightson, Published by Tyrannosaurus Press, 6 prints in illustrated envelope - $15.00
FRANKENSTEIN - A poster by Berni Wrightson, Published by Tyrannosaurus Press, 18" x 23" - $2.00
MEMENTOS - Print Number 11 in Christopher Enterprises' Horror & Fantasy series - $3.00
THE BERNI WRIGHTSON CATALOG - $1.50 - 16 pages - 7 x 10, Published by The New York Comic Arts Gallery
All the above is available from Bud Plant, P.O. Box 1886, Grass Valley, Cal. 95945 (add 25¢ to orders under $5, and 75¢ to any orders including posters.)

I've been a fanatical admirer of Berni Wrightson ever since I discovered his work on DC's Nightmaster. To look at that work today is to see only the first scratchings of an embryonic talent. When that comic came out in the fall of 1969, it was obvious that this guy Wrightson was one artist to keep an eye on, but I don't think that anyone (with the natural exception of Wrightson himself) knew that he'd develop into the superstar genius that he is today.

Of course, those first ten issues of SWAMP THING were what rocketed Wrightson to stardom, but even his work on those don't compare to what he's doing now.

In my opinion, Wrightson is a pen and ink artist, first and foremost. He's done some excellent paintings (his Edgar Allan Poe portfolio excluded) and I'm sure they'll improve as he does more. But when he's got a pen in his hand, the marvels of horror that pour from his inkwell are unequaled in the art world. Surely, Ivan Albright has done some incredibly creepy and vile and wonderful horror paintings, but his are of a more surrealistic nature. The horrors in Wrightson's mind are far more concrete. You feel as though you can crawl into his drawings. And you want to.

Over the past year or so, Wrightson's pen and ink drawings have looked more and more like classic etchings or engravings. The detail in them is so meticulous, so controlled.

Possibly his best work to date is the recently published FRANKENSTEIN portfolio.

I'm not at all familiar with the novel by Mary Wollstonecraft Shelley, but I gather that it's quite a bit different than the classic film. A small sheet inside the folio says that the six prints are from a special hardcover edition of the novel that Wrightson has spent a year working on, and will apparently spend another two or three finishing.

Each of the six prints in this set is excellent, but some are more excellent than others. Unquestionably they are the work of a master. One of the prints shows Dr. Frankenstein (presumably) in his study, and the room is filled with bottles and beakers and books and skeletons, and there is woodwork, and beam ceilings and a skylight, and one could spend hours just "walking" around in it.

Each set is signed and numbered by Wrightson.

The FRANKENSTEIN poster, larger than the prints, but not part of the set, is also an illustration for the hardcover edition. The line work in it is unbelievable.

MEMENTOS is a color poster (the aforementioned drawings are all black and white) and is part of a continuing series of posters from Christopher Enterprises. It is a nice, large poster (17 x 23), and is, by far, the strangest to come out of this particular series. It shows a most definitely deranged axe murderer (one of Wrightson's favorite themes) with his grisley souvenirs lined up along the top of a country fence.

I am uncertain about the medium used, but the colors suggest that the sun is setting. The background is simply white.

Wrightson, I might add, did not simply paint a number of detached heads atop a fence. He strove for realism and accounted for the fact that after awhile the skin would dry and tighten, and all the heads have stretched lips and barred teeth. Right in the center of the picture is a very recently decapitated head, blood still dripping, eyes still in their sockets, lower lip swollen and purple.

Doesn't this sound like just the thing you would love to have hanging in your living room? Wrightson has said that he has the original hanging on his wall, and even he admits that it's a disturbing picture.

THE BERNI WRIGHTSON CATALOG is a very interesting item indeed, and no true Wrightson collector should be without it. This is the souvenir book/fanzine that was published for the Wrightson exhibition in October at the New York Comic Arts Gallery. Program books for comic cons should be as attractive as this catalog.

The front and back covers sport full-color paintings, the front being a brand new painting titled "The Coming Out Party", an Unusual horror scene with a touch of Eisner, and the back being the first page of a Purple Pictography episode, "The Monster's Thing". Both are finely printed.

Inside, we are treated to lots of gorgeous Wrightson art, both published and unpublished, rare and not-so-rare A fine cross-section of his work is represented, ranging from his covers and strips to his paintings and illustrations. Comments by Berni accompany each piece, and he talks about how he feels about the art in question, how he felt at the time he drew them, etc.

Also, a couple of very interesting projects-to-come are briefly previewed.

RATINGS 10 / MARK BURBEY

MINDROT #8 - $1.00, subs 4/$3.00 - 36 pages (5 1/2 x 8 1/2) - Published by David Mruz, 3112 Holmes Avenue South, Mpls., Minn. 55408

Despite whatever images the title of this zine may conjure up, it's actually a fanzine devoted to the Hollywood animated cartoon and it's a very well done one at that.

The zine contains articles (such as one on the old "Betty Boop" cartoons, replete with a complete index), reviews of new cartoon shows, a letter column which appears in three different parts of the issue, and even an interview with George Pal on his old Puppetoons! The photo reproductions are sometimes good and sometimes bad but overall it's pretty nice. Lots of information and discussion.

RATING 8 / JAMES VAN HISE

GLXSPTZLGLAAH! #1 - 50¢ + 25¢ postage - 28 pages - Published by Ken Gale, 220 East 85th Street #5-R, New York, N.Y. 10028

It seems like I just reviewed a fanzine with a rather odd title. This one is dedicated to the artistry of Sheldon Mayer, which isn't a bad idea, but most of it is devoted to the character team "Sugar & Spike". The

article on Black Orchid I don't mind, but "Sugar & Spike"? If you can appreciate them, fine, but I readily admit that I get nothing out of them. But then I find most Carl Barks comics rather dull so don't just go by that.

Basically this zine treats the Sugar & Spike characters with just as much enthusiasm and seriousness as other zines do Batman, Superman and the others, and we don't find that unusual, do we? As Don Rosa would say, they're all just lines on paper so why not?

FOR SUGAR & SPIKE DIE-HARD FANS ONLY!

RATING 8 / JAMES VAN HISE

FRANK KELLY FREAS: THE ART OF SCIENCE FICTION - $7.95 (Softcover) - $29.95 (signed hardcover) 120 pages - Published by The Donning Co., 253 W. Bute Street, Norfolk, Va.

As one of the most honored artists in the science fiction field (he's received more Hugo Awards than Frank Frazetta has) it was about time that somebody put out a book of his art as he's done so much for so long (since 1950 when he sold a cover to WEIRD TALES).

The art in this book spans nearly thirty years and includes some of his most well known pieces. Unlike some art books, Freas put a lot of care into this as he discusses each and every piece in the book as well as doing a lengthy into which is followed by still another introduction but this time by Isaac Asimov.

It's a beautifully done book with over thirty full color plates and lots of black and white illustrations. The entire book was obviously done with lots of tender loving care by all concerned.

Although the deluxe, signed hardcover version is very nice it lacks the full color plate which is used on the back cover of the soft bound version and this particular Freas painting is my favorite in the entire book.

As far as conception, design and execution go, this is the most beautiful artbook I have ever seen. It's not just a book filled with a lot of paintings. It takes itself much more serious than that as every painting has a story behind it which the artist has to tell, and this time they let the artist tell it.

RATING 10 / JAMES VAN HISE

SATAN'S TEARS: THE ART OF ALEX NINO - $50.00 - 300 pages - 11 x 14 - Published by The Land of Enchantment, 14164 W. Outer Drive, Detroit, Michigan 48239

There was another fifty dollar book which I reviewed in "Critique" a few issues ago and I trounced it as not being worth it in any way, shape or form. But what about this fifty dollar book? The two are like night and day. The other obviously wasn't worth $50.00. This one obviously is.

These are just the vital statistics: Twenty pages in full color which have never been published before, four 14 x 22 fold-out spreads, over 100 full page black and white plates, over 70 sketches including preliminary work done for Bakshi's LORD OF THE RINGS, the best of his Phillipine comics work with 30 covers and 20 splash pages including some dynamite double-page splashes.

It is not a book you can page through in just a few minutes. Many of the drawings are very arresting and captivate you just out of the sheer power of the imagination which conceived them. Alex Nino's art is totally unique. I felt this the first time I saw it in comics about four years ago. Whereas some people felt it was cluttered, I saw order and a powerful talent behind those strokes. Nino's art gives a new meaning to the word fantastic! Artistic renderings by people like Steranko and Adams which once looked awe inspiring seem to pale next to the stellar imagination of Alex Nino. I never would have thought it possible. Stan Lee was quite right when he said that Alex Nino is one of the new breed of artists who are helping to make comics exciting again.

RATING 10 / JAMES VAN HISE

NIMBUS #3 - $1.50 - 40 pages, 5 1/2 x 8 1/2 - Published by San de la Rosa, 328 Canavan, San Antonio, Texas 78221

This is a good little zine. I like seeing zines like this. The typeface is bold and clear. The layouts are clean and interesting and the fan art isn't half bad. It even has some good pro art.

The front cover is an interesting war comic scene done surprisingly well by Pat Boyette in an Alex Toth style. Very effective.

The back cover is a nice Hulk drawing by Mike Zeck. But then I've never seen Mike Zeck do a bad drawing.

Articles cover war comics, the treatment of reality (such as old age, death) in comics, another Howard the Duck article and even an interview with Tony Isabella.

It's a better than average fan zine. You know the type that I mean, which is what most fanzines are, the zines which don't make a dime but which are published solely for sheer enjoyment and fan communication. This is one of the better ones.

RATING 7 / JAMES VAN HISE

THE AMAZING WORLD OF DC COMICS #16 - $1.50, subs $9.00 per year - 52 pages - Published by DC Comics Inc., 75 Rockefeller Plaza, New York, N.Y. 10019

This zine has had some good issues and some fair issues (I really couldn't get off on the Wonder Woman issue) but this latest issue is one of their best. It's a special Golden Age issue. But rather than being tied down to just a lot of articles about DC in the thirties and forties, it also discusses how Golden Age characters shaped their Silver Age counterparts in the late fifties and early sixties.

The first twenty pages includes articles on DC in the Golden Age, some Quality Comics characters as well as Plastic Man.

Then Paul Levitz does an article on the revived Justice Society of America and how the characters have been realistically aged and changed.

"The Silver Age of Comics" discusses how the revival of The Flash in SHOWCASE #4 came about because of the success of John Jones, Manhunter from Mars in DETECTIVE. The article candidly discusses how boring SHOWCASE had been before super-heroes were introduced in it. The other revivals are discussed, including the importance of "Flash Of Two-Worlds" in FLASH #123.

A three page article by Fred Schneider discusses how he (and you) can build super-hero models by altering already existing models. He's done it with the entire Justice Society of America.

There's also a four page article on The Spectre, which tries to explain some of the seeming gaps in continuity the series has suffered.

Other articles include "The Legion Outpost" as well as a feature on the two kids who won the Superman movie contest.

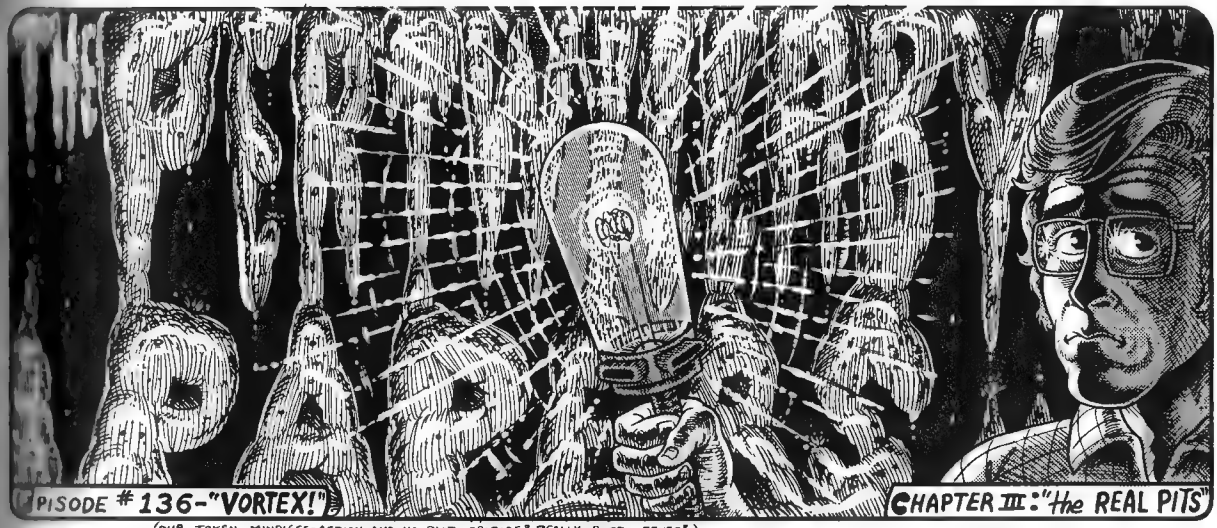
The wraparound cover of Golden Age heroes is by Marshall Rogers. Very nice.

It's interesting to read articles by people who were just fans at the time that the comics they are writing about came out. They bring a genuine interest to what they're doing which belies the fact that this is a professional fanzine.

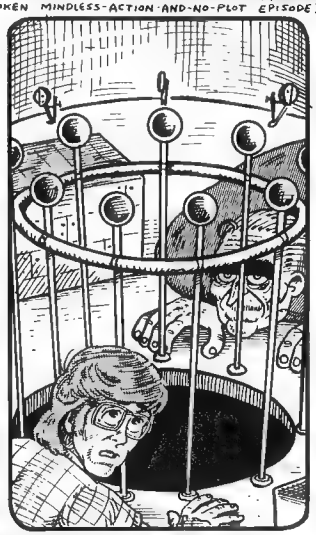
It used to be that Marvel was the most public relations conscious company, but I really think that with this fine zine and the addition of Mike Gold as a full time PR man, that DC has shown an even more serious interest in fan relations than Marvel now does.

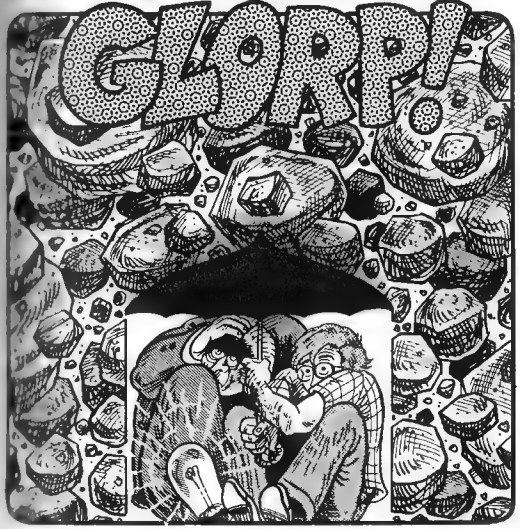
This issue of AWODCC shows the interest they have.

RATING 10 / JAMES VAN HISE

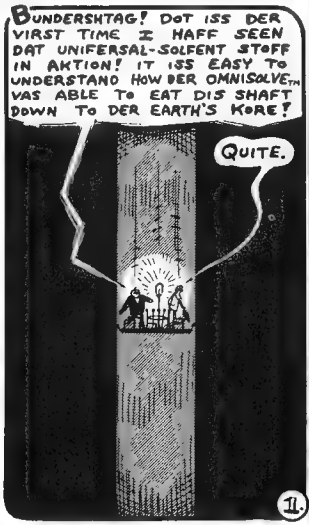



(OUR TOKEN MINDLESS-ACTION-AND-NO-PLOT EPISODE! REALLY BOFFO STUFF!)





VHA— VHA HOPPENED?
NOT TO WORRY, PROF. SMYTE, WE'RE QUITE ALRIGHT NOW. THE LINING OF THIS UMBRELLA IS COATED WITH A BIT OF THE REMAINING OMNISOLVE™. JUST A MOMENT WHILE I TIDY UP OUR DESCENT PLATFORM.
GLO


BUNDERSHTAG! DOT ISS DER VIRST TIME I HAFF SEEN DAT UNIFERSAL-SOLFENT STOFF IN AKTION! IT ISS EASY TO UNDERSTAND HOW DER OMNISOLVE™ VAS ABLE TO EAT DIS SHAFT DOWN TO DER EARTH'S KORE!
QUITE.

AH, AND THERE'S THE RUB. EVEN IF THE OMNISOLVE... HADN'T CARRIED FEATHER, SCHUYLER AND PROF. PHOEBUS DOWN WITH IT, WE'D STILL HAVE TO BE MAKING THIS QUEST. THE BLACK HOLE FROM OUTER SPACE FROM WHICH WE DISTILLED THAT UNIVERSAL SOLVENT IS DOWN IN THE CORE, AS WELL. ULTIMATELY, THE OMNISOLVE™ WILL FALL INTO THE HOLE AND THE MEETING OF THE TWO OMNIPOTENT POWERS WILL RESULT IN A PHENOMENON WHICH... I SUSPECT WILL ENDANGER THE ENTIRE PLANET. IF AND WHEN WE RESCUE OUR FRIENDS, IT WILL STILL BE NECESSARY TO CONTINUE ON UNTIL WE RETRIEVE THE COLLAPSAR.

GLORP! GLORP! GLORP!

YOU MAY KONTINUE ON ALL YOU VISH, HERR PERTVILLABY... BUT I VILL BE RETURNING TO CIFILIZATION CHUST AS SOON AS I MAKE CERTAIN YOU VILL BE UNSUCCESSFUL IN RESKUING SCHUYLER ROATCH III UND MINE SKRAPBOOK HE HAS MIT HIM.)

THE CAVE-IN DOESN'T SEEM TO HAVE IMPAIRED OUR DESCENT PLATFORM -- THE FRICTION-ROLLERS ARE STILL LOWERING US ON AN EVEN KEEL. THE OMNISOLVE-BRELLA™ APPARENTLY ABSORBED THE BRUNT OF THE AVALANCHE.

WE'RE APPROXIMATELY 300 MILES BELOW THE SURFACE. BUT AS FOR FEATHER ...AND... EH... THE OTHERS WHO PRECEDED US... I CAN'T GUESS HOW DEEP THEY ARE INTO THE EARTH!

I'D GUESS WE'RE IN THE NENERAL JEIGHBORHOOD OF ABOUT 500 MILES BELOW HAWAII NOW. WE'VE WO NAY TO GET BACK TO THE SURFACE; WE'VE LEAY VITTLE FOOD; WE'VE A FUTURE OF SPENDING THE LEST OF OUR RIVES IN THESE CAVES. OTHER THAN THAT, WE'RE IN SHATE GRAPE.

YES! LOOK ON THE BRIGHT SIDE, PROF. PHOEBUS! WHY, WE'RE IN PRACTICALLY NO DANGER WHATSOEVER OF SUNSTROKE.

HEAVENS TO FIDUCIARY TRUSTS! THE LAST PLACE PERTWILLABY CAUSED ME TO WIND UP IN WAS AS COLD AS THE LEFT BREAST OF A DEAD WITCH! NOW THIS PLACE IS HOTTER THAN HELL!!!

NAY, NAY. REALLY NOT. NO MORE NOR LESS ONLY JUST AS, BY DEFINITION...

JUST THANK YOUR STUCKY LARS THAT THE HEAT IN THIS REGION ISN'T AT ITS LORMAL NEVEL OF 3000°! FORTUNATELY, THE OMNISOLVE™ ABSORBED MOST OF THE HEAT AS IT FORMED THE SHAFT. BUT WE CAN'T LEAVE THE ANERAL GEREA OF THE SHAFT TO FIND A PASSAGE TO THE SURFACE. PLUS, THIS AREA WILL EVENTUALLY BE REHEATED BY THE SURROUNDING RESSURES AND PRADIATION.

2

WHAT I FIND AMAZING MOST IS THAT YE SAY I HAVE BEEN WANDERING THESE STINKEY HALLS FOR 440 YEARS. I UNDERSTAND IT NOT.

SQUORK!

WHAT I FIND AMAZING MOST IS THAT YOU'VE BEEN LIVING ON THESE HIDEOUS DODO EGGS.

I HATE YOU.

MR. SUKNEGGSUMM! TELL US ABOUT ALL YOUR ADVENTURES! YOU KNOW... ALL THE LOST CIVILIZATIONS AND PREHISTORIC MONSTERS AND LIZARD MEN AND GIANT WORMS AND...

GODS BODIKINS! ARE YE A TRUSTEE FRAM BEDLAM?! IN 440 YEARS I'VE SEEN NOTHING SAVE ROCK AND ROCK MORE. THE EXCITEMENT GREATEST I HAVE IS IN FINDING A CAVE CRICKET OR BLIND FISH WITH WHICH TO WHIP UP SOME DODO-EGGS-BENEDICT.

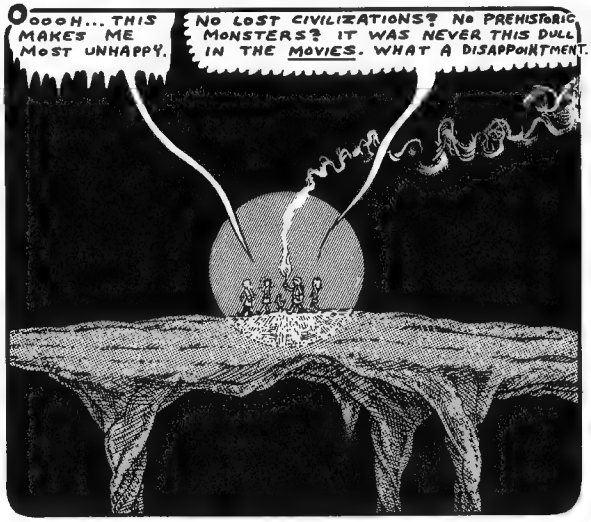
MY HEART LEAPS IN BREATHLESS ANTICIPATION

WELL, EVEN OUR HIMMEST SLOPE REQUIRES OUR FINDING OUR BAY WACK TO THE OMNISOLVE™ SHAFT. BUT WE DIDN'T COME THIS WAY, ÅRNE.
SORRY I ÅM. I'VE NEEDED NEVER TO PÅY ÅTTENTION TO MY RÖUTE. WHEN ÖNE IS HÖPELESSLY LÖST, RETRÅCING Å RÖUTE IS PÖINTLESS QÜITE.
DRAT! IN WHAT HAVE I SAT!?
QUONK.

GAD! GUANO!
CHEER UP, SCHUYLER. WHO ELSE IN 1978 CAN BOAST OF SITTING IN FRESH DODO DOODOO?*
STY MARS! LOOK HERE.
*THIS IS KNOWN AS "PUERILE SCATOLOGICAL HUMOR."

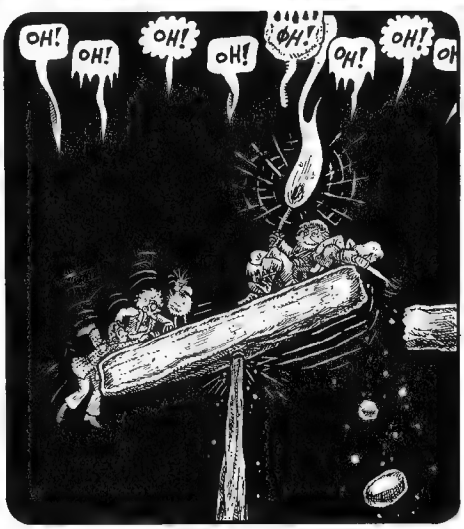
A CUOE HAVERN... WITH SÖME SÖRT ÖF BRÅTURAL NIDOE RUNNING ÅCRÖSS.
YEÅ; TWÖÜLD SEEM TÖ BE THE RÊMNÜNT ÖF THE CRÜST ÖF Å LÅVÅ FLÖW ÅNCIÊNT WHICH ÖNCE THE CÅVÅRN FILLÊD. ÖFTTIMES Ì HÅVÊ SÊÊN SÜCH.

NEEDLESS TÖ SÅY, WE'RE NÖT FÖÖL-HARDY ENÖÜGH TÖ TRY TÖ CRÖSS IT... UH.. ÅRE WE?
NY WHÖT? THE EARTH CRÖWS GÖÖLER IN THIS DIRECTIÖN, SÖ THE SHÅFT IS WIS THÅY SÖMEWHNERE.


ÖÖÖH... THIS MÅKES ME MÖST ÜNHÅPPY.
NÖ LÖST CIVILIZÅTIÖNS? NÖ PREHISTÖRIC MÖNSTERS? IT WÅS NEVER THIS DÜLL IN THE MÖVIES. WHÅT Å DISÅPPÖINTMENT.

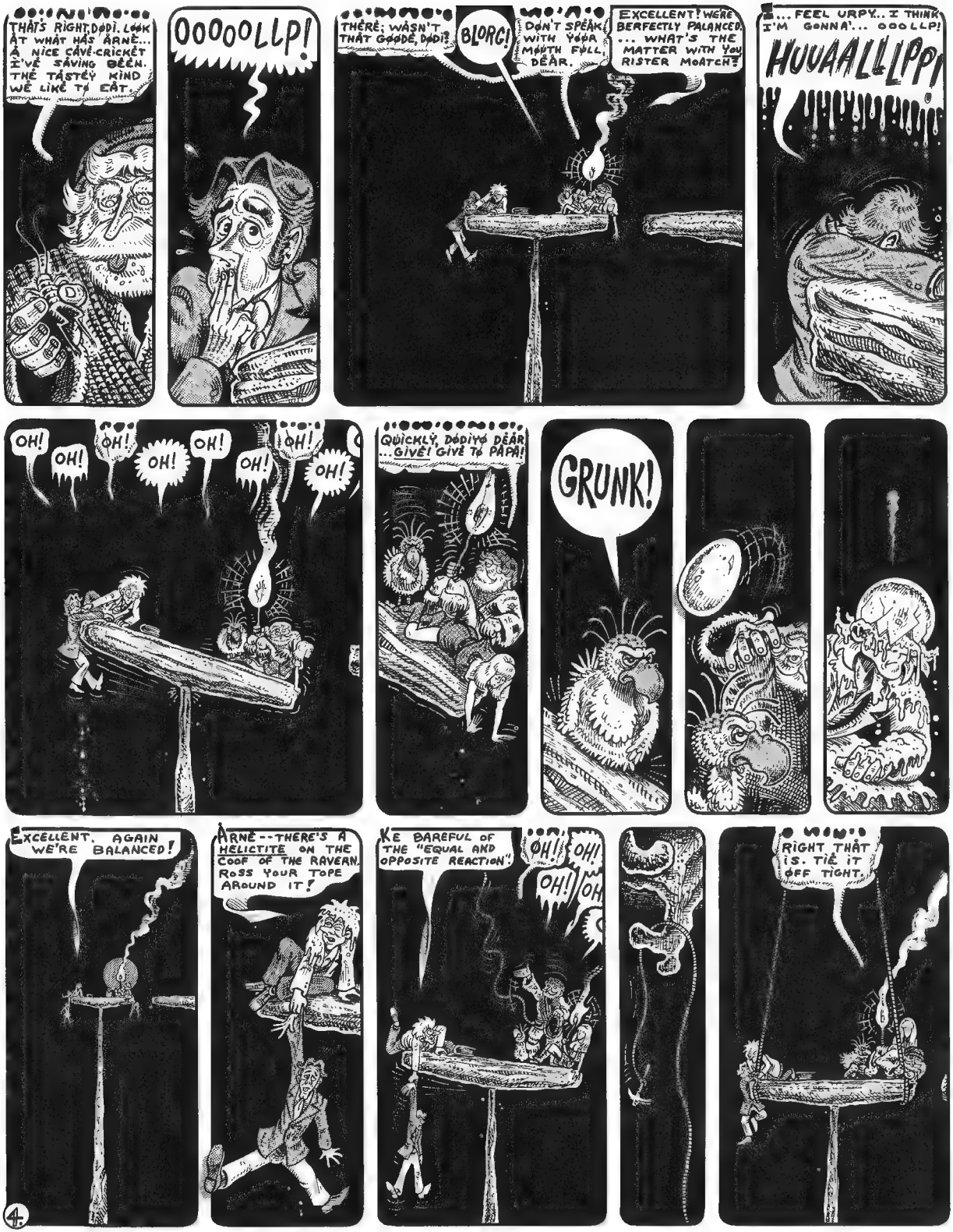
STÅLT! HÖP! THIS IS THE ÊND ÖF THE LINE. WE'LL HÅVE TÖ BÜRN TÅCK.
DÖN'T BÖTHER ÅSKING TWICE.

CRACK
AH... NÖW THIS IS MÖRE LIKE IN THE MÖVIES.


ÖH!
ÖH!
ÖH!
ÖH!
ÖH!
ÖH!
ÖH!

DÖDIYÖ! CÖME HERE. DEÅREST. CÖME TÖ ÅRNE. ÖVER HERE, SWEETNESS.

GWAWK!


THAT'S RIGHT DODI. LOOK AT WHAT HAS ARNE... A NICE CAVE-CRICKET I'VE SAVING BEEN. THE TASTEY KIND WE LIKE TA EAT.
OOOOOLLP!
THERE; WASN'T THAT GOODE, DODI?
BLORC!
DON'T SPEAK WITH YOUR MOUTH FULL, DEAR.
EXCELLENT! WERE BERFECTLY BALANCED. ... WHAT'S THE MATTER WITH YOU RISTER MOATCH?
... FEEL URPY.. I THINK I'M GONNA'... OOOLLP!
HUUAALLLPP!
OH!
QUICKLY, DODIYA DEAR ...GIVE! GIVE TA PAPA!
GRUNK!
EXCELLENT. AGAIN WE'RE BALANCED!
ARNE--THERE'S A HELICTITE ON THE COOF OF THE RAVERN. ROSS YOUR TOPE AROUND IT!
KE BAREFUL OF THE "EQUAL AND OPPOSITE REACTION".
RIGHT THAT IS. TIE IT OFF TIGHT.
4.

EASY NOW... JON'T DUMP, OR YOU'LL UPSET THE BALANCE.

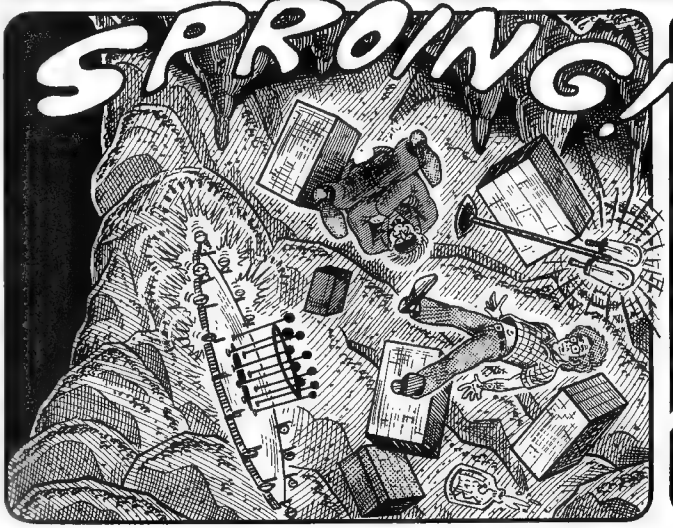
WHEW! WE MADE IT!
I FEEL ALL TINGLEY.
I THOUGHT WE WERE FUN DOOR.
'TIS A RELIEF GRAND.
SKWOG!

ZZZ—
VHAT VAS DAT NOISE?
THE SPRINGS ON SEVERAL OF THE FRICTION-ROLLERS ... WE'RE PASSING THROUGH CAVES AND OLD MAGMA SHAFTS.
SPROING
SPROING

VHAT A YUNDERLAND OF MARVELS DIS INNER-EARTH ISS. VHEN VE KOME TO DER NEXT MIND-BOGGLING SIGHT, PLEASE BE SURE NOT TO VAKE ME UP.
WITH ALL DUE RESPECT, PROF. SMYTE, I DON'T BELIEVE YOU REALIZE THE GRAVITY OF THE SITUATION.

VITH NO DUE RESPEKT, HERR PERTVILLABY, CHUT UP UND LET ME SLEEP.
YOU SEE, SHOULD ONE SIDE OF OUR PLATFORM PASS INTO A CAVERN OR SUCH, THE TENSION IN THE SPRINGS ON THE OPPOSITE SIDE WILL BE QUICKLY RELEASED.

CASE IN POINT...
!?


SPROING!

KLUNK
KLUNK
KLUNK
KLUNK

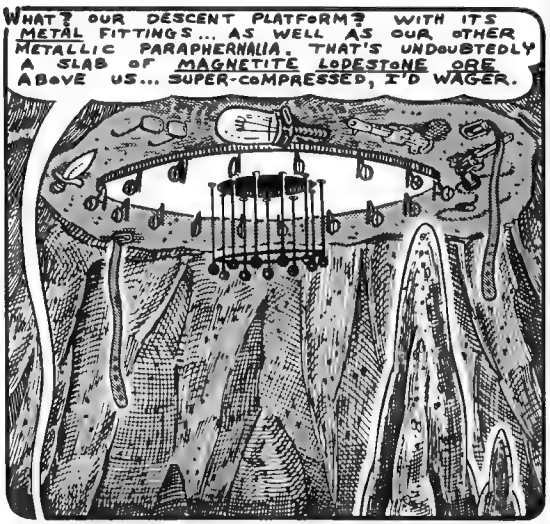
OH, PICKLES.
5

Meanwhile:
SPLAT
WOMP!
PTHAK!
ZOWIE!
!?
TILT!
BUNG!
DING!
DONG!
BONG!
DING!
WHA-HOO-HOO-EEEEEEEEEE...
SPLOOSH!

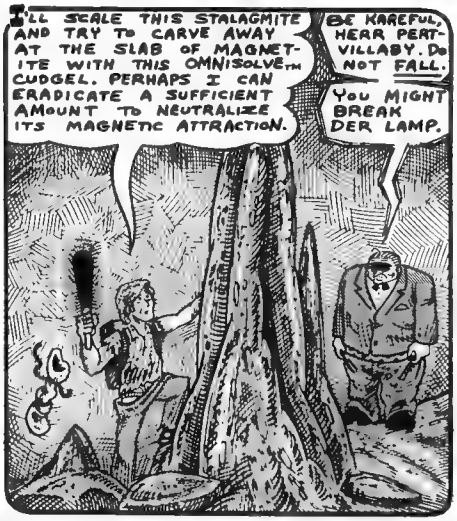
Ooooooh... WHAT A WORLD. WHAT A LIFE.
DEAR GOD! AM I HAVING A CARDIO-VASCULAR CESSATION?!
IS ONE MISSING?
QUARK!
THIS CAVERN IS, IN A WORD, LARGE.
PROF. PHOEBUS -- DON'T LOOK NOW... BUT THIS ROCK SLAB IS FLOATING!
YES. AS ARNE SAID THIS IS A PIECE OF LAVA CRUST... VOLCANIC VOCK... WITH ENTRAINED IONIZED GASES. IT HAS A SPECIFIC GRAVITY OF LESS THAN 1.0... ERGO, FLIT OATS.
BY ODIN, WE SEEM TO BE IN A VAST UNDEREARTH LAKE. THE WATER SMELLS TO BE MINERAL FULL... AND OILY.
Ooo. ARE THERE ANY BLIND FISH? LET'S SEE SOME BLIND FISH!
NAY. NAY. NAY. NOT TO GET THE TORCH NEAR THE →
FOOSH!
HINDENBURG! VHAT ELSE KOULD HAPPEN!
CHIN UP, PROF. SMYTE; OUR DESCENT-PLATFORM COULD NOT HAVE ROLLED TOO FAR DOWN THIS PASSAGE. I JUST HOPE MOST OF THE FRICTION-ROLLERS ARE STILL INTACT.
VELL... DIS KAVERN ISS DER TERMINUS UF DER TUNNEL. UND SO VHERE ISS DER FRIKKING PLATVORM?!
THIS IS ALL SO PERPLEXING I COULD JUST SPIT. I — HUH?!
WHIT!
VAS ISS LOS!?
RATHER UNUSUAL, ISN'T IT?
WHIT!
WHIT!
WHIT!
MEANWHILE, 3/16" AWAY IN THE FOLLOWING PANEL:
OH DEAR! QUICK! PUT OUT THE FIRE! OH!
VERILY, THAT IS FUTILE. QUITE. PADDLE AWAY WITH UTTER FASTNESS.
FOOSH!
7.

ONE, TWO, ONE, TWO, ONE, TWO...
I CERTAINLY HOPE THAT THE GOVERNMENT DOESN'T FIND OUT ABOUT THIS TERRIBLE WASTE OF OIL.
THINGS JUST AREN'T LOOKING UP.

JUST LOOK UP, HERR PERTVILLABY. DERE, ON DER ROOF UF DER KAVERN...


WHAT? OUR DESCENT PLATFORM? WITH ITS METAL FITTINGS... AS WELL AS OUR OTHER METALLIC PARAPHERNALIA. THAT'S UNDOUBTEDLY A SLAB OF MAGNETITE LODESTONE ORE ABOVE US... SUPER-COMPRESSED, I'D WAGER.

$Fe_3O_4$ ... MAGNETIC IRON ORE OF A CRYSTALLINE LATTICE WITH OCTAHEDRAL OR DODECAHEDRAL PARTING AND STRIATED FACES, NO TRUE CLEAVAGE, AND UNEVEN FRACTURE.
WHATEVER.
HOW VE GET DAT SHTUFF DOWN?


I'LL SCALE THIS STALAGMITE AND TRY TO CARVE AWAY AT THE SLAB OF MAGNETITE WITH THIS OMNISOLVE™ CUDGEL. PERHAPS I CAN ERADICATE A SUFFICIENT AMOUNT TO NEUTRALIZE ITS MAGNETIC ATTRACTION.
BE KAREFUL, HERR PERTVILLABY. DO NOT FALL.
YOU MIGHT BREAK DER LAMP.

PROFESSOR... WHAT ARE YOU DOING WITH THESE GUNS AND KNIVES AND OTHER DANGEROUS BRIC-A-BRAC?
HOW VERY STRANGE. DEY MUST HAFF BEEN IN DER POCKETS UF MINE KOAT VHEN IT KAME BACK FROM DER LAUNDRY. DRY KLEANERS ARE VELL KNOWN TO BE A MILITANT RADIKAL GROUP.
GLORP!
GLORP!
GLORP!

THERE — THAT SHOULD DO —
GLORP!

SQURT!
CRACK!

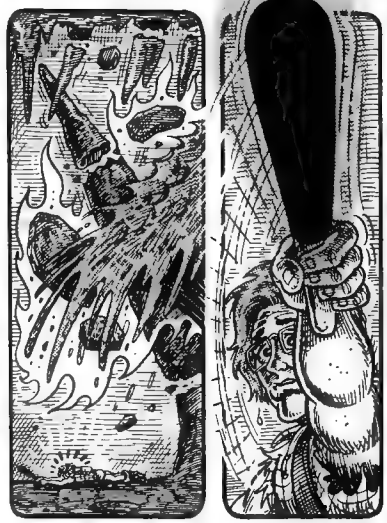
FOOL! I TOLD YOU NOT TO FALL! YOU HAFF BENT MY KLEANER'S FAVORITE SCHUTZSTAFFELN DAGGER!
YEAH, BUT I...

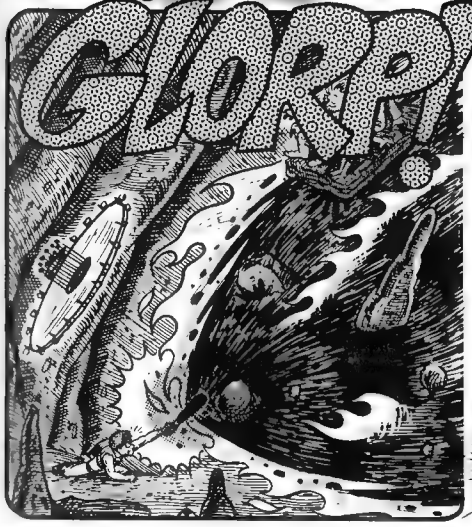
IT'S GO NOOD! THE FLAMES HAVE LEAPED AROUND US IN ONE SWELL FOOP!
WE'RE SURROUNDED! THIS IS IT! THIS WHOLE SHEBANG IS GOING DOWN THE DRAIN!

GURGLE!

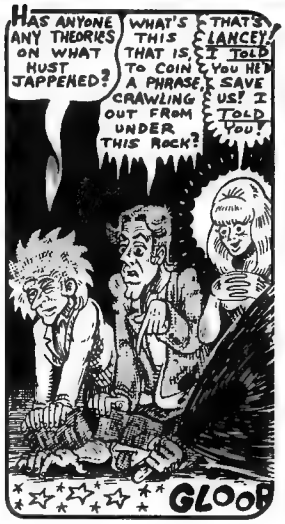
DONNER UND BLITZEN

GÖTT IN HIMMEL! IT ISS DER SEKOND KOMING! IT ISS DER END UF DER VORLD, INSIDE UND OUT!
THONK!




GLORP!

CRUNCH
GLOOP


HAS ANYONE ANY THEORIES ON WHAT HUST JAPPENED?
WHAT'S THIS THAT IS TO COIN A PHRASE CRAWLING OUT FROM UNDER THIS ROCK?
THAT'S LANCEY! I TOLD YOU HE'D SAVE US! I TOLD YOU!
GLOOP

LEAD US OUT OF HERE LANCEY-- WE'RE RIGHT BEHIND YOU!
GLOOP

AND SO... LATER THAT SAME COMIC-STRIP, RECENT THE EXPEDITION REGATHERED AND RELAUNCHED:
AN ICELANDIC EXPLORER OF THE 16th CENTURY, THE WORLD'S LAST LIVING DODO, AND THE WONDROUS SERENDIPITY WHICH BROUGHT US ALL TOGETHER AGAIN! IT COULD ONLY HAPPEN IN A FREE AMERICA!
... OR BELOW IT.
OH, STUFF IT, PERTWILLABY! AFTER ALL I'VE BEEN THROUGH, AND NOW WE HAVE TO KEEP GOING DOWN DEEPER! THIS IS THE REAL PITS!

BUT AT LEAST WE NOW HAVE SOME DECENT FOOD! JUST THE THOUGHT OF ANOTHER RAW DODO EGG ENGENDERS ME WITH THE WISH TO BARF! PERTWILLABY, DIDN'T YOU BRING ANYTHING TO DRINK OTHER THAN MILK!?
?! WHAT ELSE IS THERE? UNLESS... WELL, I DO HAVE SOME OVALTINE THERE IN THAT CRATE. BUT AFTER ALL, "MILK IS A NATURAL".
SNATCH!

SO ARE YOU, PERTWILLABY, BELIEVE ME.
UND YOU KAN BELIEF DIS AS VELL, HERR PERTVILLABY. VE ARE NOT GOING ANY FURDER. VE ARE TURNING DIS INSANE MISSION BACK... SCHNELL!

UND DIS VILL KONVINCE YOU?
OOP!
... I'M CERTAIN THAT COMB IS A POINT WELL TAKEN, PROF. SMYTE, BUT SOMEHOW I REMAIN TENACIOUS TO THE CONVICTION THAT OUR EXPEDITION MUST CONTINUE.
Zip
POIT

OH, POOPERDIP! MINE ARSENAL VAS SKARFED UP BY DAT NASTY LIDDLE BILLY-KLUB!
YES, PISTER MERTWILLABY, I'D ALSO BEEN WORRIED ABOUT OUR HACK BLOKE BEING AT THE KEARTH'S ORE WITH THE OMNISOLVE™. IT MUST BE RETRIEVED AT CALL COSTS!

IT WILL NOT BE SIMPLE. IF, BY SOME COSMIC MIRACLE, WE CAN PASS THROUGH THE MOLTEN REGIONS OF THE EARTH'S "OUTER CORE", WE MAY STILL BE TOO LATE TO REACH THE BLACK HOLE BEFORE IT AND THE OMNISOLVE™ FALL INTO ONE ANOTHER AND CREATE THE HYBRID PHENOMENON WHICH I DREAD. AT 30 M.P.H. WE STILL HAVE OVER 4 DAYS' DESCENT BELOW US.
OH, GODDAMIT! PASS THE OVALTINE?!
DODIY&... THESE BRITONS ARE CRAZY!
GWORK!

BUT MEANWHILE, EVEN AS WE SPEAK, AT THE POINT PRECISELY MIDWAY BETWEEN HAWAII AND THE SANDS OF THE KALAHARI IN BECHUANALAND, SOUTHERN AFRICA:
GLORP!
10. THESE SCENES DEPICTED IN SPECIAL INFRA-RED INK.

...BUT FOR NOW IT IS ALSO BOTH

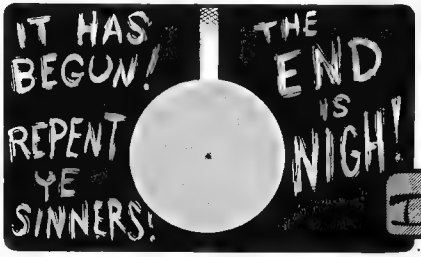
Continued

...AND...

by

Dan Raspler

...IN MEMORY OF MR. CHAPLIN.



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#57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#88-144 pages-Richardson S&S cover, Capt. Future article.

#89-132 pages-Don Newton Green Lantern cover

#90-140 pages-FULL COLOR Don Newton weird SF cover, more.

#96-112 pages-Juanillo barbarian cover, Shadow article...

#97-100 pages-Color Newton DD vs. Claw cover; Shadow pt. 2.

#106-100 pages--Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliff-hangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Re-visited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospec-tive look at Bode's work and career by George Beahm and much more including a great deal of rare, little seen Bode art.

#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article re-printed, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Informa-tion Center and more.

#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First install-ment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations.

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including center-spread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.

#133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian.

#134-84 pages-SPECIAL "FLASH GORDON" ISSUE - Cover by Fabian of Flash vs. Ming; 8 pages by Mike Zeck includes a 4 page Flash Gordon strip, 3 full page drawings and contents page; interview with Buster Crabbe; 8 pages on the first Flash Gordon serial; 8 pages on the spoof FLESH GORDON with art by Zeck, Patterson and Fowler; Wilber strip, more!

#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

#138-80 pages-Front cover by Mike Zeck, back cover by Steve Fabian, both of John Carter of Mars. Article on "John Carter of Comics" with art by Gammill and Hempel. Also 4 pages of THE UNKNOWN WRIGHTSON. Don Rosa's IC plus part one of a new PERTWILLABY PAPERS adventure.

#139-84 pages-[SPECIAL "STAR WARS" ISSUE]- FULL COLOR front cover by RALPH FOWLER, FULL COLOR back cover by Morris Scott Dollens. Spectacular artwork by STEVEN FABIAN, DON ROSA, KERRY GAMMILL (2-page Cantina fight), RON WILBER (4 page satire), and much more! An interview with MARK HAMILL, article on Marvel's STAR WARS comics and more!

#140-84 pages- Front cover by Mike Zeck of Capt. Atom and back cover by Mike Zeck of Thor. Long article on Capt. Atom featuring artwork by Kerry Gammill, Tom Sutton, Hilary Barta, Dennis Fujitake and more. Articles on DARK STAR and THE ROCKY HORROR PICTURE SHOW. Also "Twilight of the Heroes", "Pertwillaby Papers", I.C. and more.

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FANDOM! Thank You! RICHARD CAMPBELL 520 WELDON ST. LATROBE, PA. 15650

# DON'T READ THIS

if you think fandom is just a place where you can buy and sell comics.
if your biggest concern is how much your copy of STAR WARS #1 is worth this week.
if you like slick, professional-looking, glossy paper, computer typeset fanzines.

Because I don't want you. I don't want you to be a part of AFTA. I don't.

My name is Bill-Dale Marcinko to the rest of you. Since June 1977 I have been trying to get a fanzine of mine off the ground.

It is different in one respect: It is a fanzine. A small, friendly zine, one which reflects the personalities of the writers and (somewhat demented) editor. You get a sense of who we are. Sort of a long-distance fan phone call on paper. The zine is called AFTA. Ascension From The Ashes. In the past 6 months, many people, good people who care about the depersonalization of fandom, have contributed something for AFTA. We are excited.

But AFTA is in trouble. Sure, it's all ready to go, and I will print it. But I have not gotten near the support I expected, and I NEED for AFTA to continue. I don't know why. Maybe the only way a zine can make it is resemble a newspaper or last week's issue of TIME.

I have spent over $600 out of my pocket on AFTA. Because I care that something like AFTA is there. I am taking out this ad, my final ad, to explain what moved me to do AFTA. I have come to persuade you that I need your voice NOW for AFTA to exist. Listen:

It is unfortunate I have been in fandom as long as I have. Because I can remember a time when fans trusted each other. I can remember a time when fanzines were fun to read. I remember a time when I felt the editor of a zine was my very good friend, not some businessman in an ivory tower somewhere.

It ain't like that anymore. AFTA is my step to change things. It is completely non-profit. I sell it at cost. It is a fannish news/opinion/review zine that everyone can be involved in. We cover recent media, but that's not a strict rule. We have fun, too. I think the most important thing should be that AFTA and its editor were accessible. I still believe that. I will always believe that. I may go broke believing it.

I called it ASCENSION FROM THE ASHES because, like the phoenix, I wanted to see the fan fanzine rise again. That can happen, but YOU must get involved. Is 6 bits too much?

My editorial policy is simple: I will print things I find interesting. I will listen to you. I will treat my readers like friends. Like good friends. Like back then.

The first issue is out NOW! The delay was due to financial troubles. I want to thank all of you who waited patiently, and those who offered help when help was needed.

To you others:

Please, please order AFTA #1. It is 75 cents, for 48 offset pages (reduced). It is mailed first class. Subs are $4.00 for 6 issues (1 year). All subs begin with #1.

AFTA #1 has got stuff on Red Sonja, Fernwood 2-Night, The Rocky Horror Picture Show, Star Wars, Close Encounters, indices on the Bionic Woman, X-Men, Wonder Woman, Monty Python, puzzles, contests, con reports, tv news and discussion, movie news and reviews, comic book reviews, humor, fake letters. Interviews with Frank Thorne, Wendy Pini, Ernie Chan, Alfredo Alcala, Jack C. Harris, George Perez. Fan art, photos, and lots of zany stuff.

AFTA is a fanzine created by the fans, for fans. Our hobby has a good chance of turning into a business (like coins and stamps), leaving NO ROOM for the fan except to spend money. Buyers and sellers, that's all we'll be in a year or so. Unless the FANzine, FANclub, FANconvention, the FANproject is supported.

Ask yourself why you are in fandom. If you are here for the same reasons I am: the fan letters, the conventions, the friendships, please write to me. Please help out AFTA.

If you care, if you want a friendly, personal-type zine to survive, please help out with your order or sub. Become a part of the AFTA experience. I want to meet you.

Thanks for listening,

Bill-Dale

Bill-Dale Marcinko
EDITOR, A.F.T.A.

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HAPPY NEW YEAR! HAPPY OLD PRICES!

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My 40+ page listing of comics & other goodies is in the process of being updated to reflect my current inventory. Included are many new choice trade items. Also included for the first time will be a comprehensive index to help you find what you want faster. A further note: While I am updating the list, this does not mean that I'm jacking up all the prices in anticipation of the new price guide. Nearly every item from my listing is priced below guide or below average retail prices. Keep in mind too, that everything is guarenteed. My listing contains E.C.'s, DC's, Marvels, Dell's, Gold Key & Misc. companies. It also includes: Disney & Tarzan items, Warrens, Science Fiction pulps, digests, hardcovers & paperbacks. Additionally there are older comics from the 40's & 50's, Old Western comics, BLB's, Playboy magazines & related items & MORE. I also have a LARGE amount of old hardcover books, some listed, many not. Send 50¢ for 40+ page listing. Include your want list at the same time so I can check through my unlisted goody supply for you. If you just wish to send me your want list, please include SSAE. Hope 1978 is a good year for everyone in Fandom.

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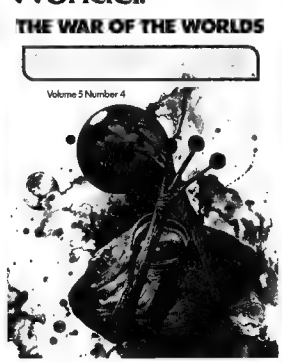

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X-MEN#h3thru6,h8,53,54,55,@.50;#67,68, 69,70,72,@.40;#49,52(Steranko covers), @.60;#56,57,58,(Adams),@$1.50;#99,.40

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#9(Corben,Foster,Newton,Williamson),$1

#10(Foster interview,many examples of art),$2

#11(Williamson,Alex Raymond photos, Capt. Marvel serial poster,The Ray repro),$1

#12(Foster,Williamson,more Ray, Milt Caniff interview,Kubert),$1

#13(Foster Tarzan repros &the Ray continue)$1

#14(Wood's Kenton of Star Patrol,Foster),$1.50

#15(Davis s-f cover,Foster,Will,Newton),$1

#16(Foster,Willi,Frazetta's White Indian),$1.50

#17(Star Trek cover and some interior info., Foster's Tarzan,Willi, Frazetta's W.I. ),$2.50

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- 4 -

FANZINES, ETC. ( Continued )

CREEPY#6,8,9,12(Adam Link series),@$5

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DRACULA,Bantamtine pb,Mcwilliams art intro by Christopher Lee,'66,$3

EERIE#59,cover torn (All&Dax ish),$2

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HORROR COMICS OF THE FIFTIES(E.C.) hb,Nostalgia Press,1971,$ 25

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KING KIRBY PORTFOLIO,1971,$5

MAD#185,.75

MONSTER TIMES#1,$1.50

MR. A,Ditko,1973,.75

NATIONAL LAMPOON#23(Springer,Bode),$1;

#hl(Frazetta cover;Bode, Adams! Son-Of-God comics,Jones' Idyl,etc.),$3

OO, SON OF FIRE BLB,1936,$15

PHOEBE ZEIT-GEIST(Springer,Grove Pr., 1968,soft-cover)$5

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Show copyright dates, but no printing history. Probably published in '72.

REALITY TWO,cover by Todd, art by Crandall,Wrightson,Kaluta,Bruce Jones, Brunner,Kenneth Smith portfolio,Chaykin&Stillwell,Willi,$5,1971

ROBERT KLINE PORTFOLIO,1972,pub. Fantagraphics,over forty pages,$5

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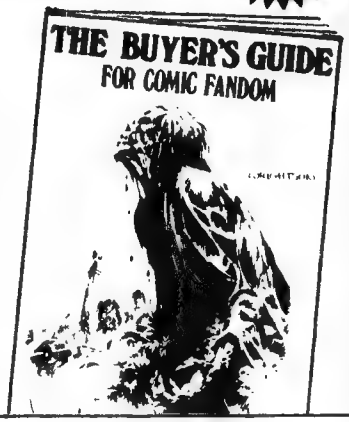


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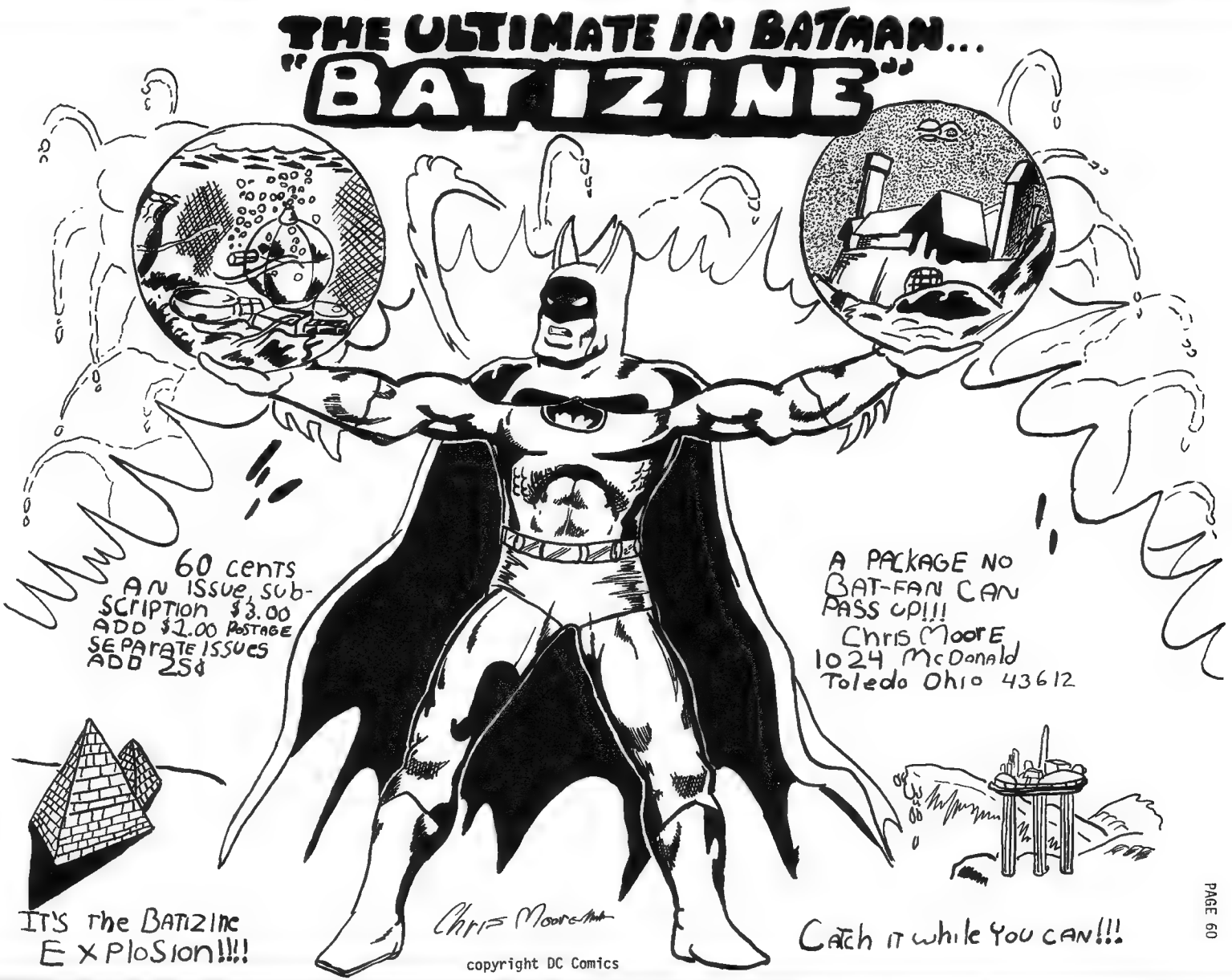
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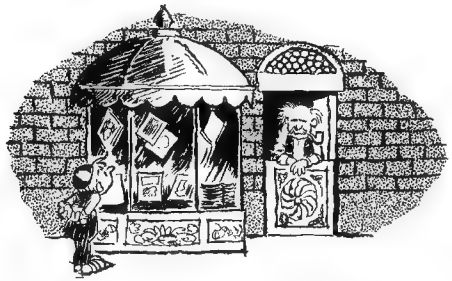

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [ 8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLO?TS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

OMNICON CONVENTION BOOK = $2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

SQUA TRONT #5 = $3.00 - Full color front and back cover paintings of the Vault Keeper by Johnny Craig, previously unpublished E.C. strip "The Planetoid" by Al Williamson and George Evans (7 pages), an article on Harvey Kurtzman's animated cartoon work, on 3-D in comics, on some obscure comic book and pulp work by Graham Ingels, The E.C. Fanzines and much more.

SPIRIT SECTIONS = 50¢ each - Actual size black & white reproductions of original Spirit section strips. All from 1940: June 2 [the origin],June 9, June 30, July 7, July 14, July 21, July 28, August 4, August 11.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

CYCLOPS COLOR PRINT BY RICHARD CORBEN = $1.00 - Full color 8 1/2 x 11 print of a painting by Corben which was the cover of RBCC #83.

GOLDEN FUNNIES (FORMERLY VINTAGE FUNNIES) #2-4,9,10,12,14-25 = 50¢ each - Tabloid size newspaper with reprints of some of the finest Golden Age newspaper strips such as BUCK ROGERS, SUPERMAN, TAILSPIN TOMMY, DON DIXON, LITTLE NEMO, DICK TRACY, MANDRAKE and others.

MIAMICON SOUVENIR BOOK = $1.50 - Front cover by Jack Kirby, interior artwork by Neal Adams, Vaughn Bode', Kenneth Smith, Mike Zeck and others. Articles on investing in comic art, Stan Lee, Jack Kirby, Neal Adams, James Doohan and more.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.


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#11ST - "FOR WHOM GODS DESTROY"

#12ST - "WINK OF AN EYE"

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"14ST - "REQUIEM FOR METHUSELAH"

#15ST - "ALL OUR YESTERDAYS"

#16ST - "THE EMPATH"

#17ST - "THE SAVAGE CURTAIN"

#18ST - "THE DEADLY YEARS"

#20ST - "THE ENEMY WITHIN"

#21ST - "THE MAN TRAP"

#22ST - "THE NAKED TIME"

#23ST - "WHAT ARE LITTLE GIRLS MADE OF"

#24ST - "THE ENTERPRISE INCIDENT"

#25ST - "AND THE CHILDREN SHALL LEAD"

#26ST - "SPOCK'S BRAIN"

#27ST - "SPACE SEED"

#28ST - "DEVIL IN THE DARK"

#29ST - "OPERATION ANNIHILATE"

#30ST - "CATSPAW"

#31ST - "FRIDAY'S CHILD"

#32ST - "WHO MORNS FOR ADONIS?"

#33ST - "THE DOOMSDAY MACHINE"

#34ST - "WOLF IN THE FOLD"

#35ST - "ELAAN OF TROYIUS"

#36ST - "THE CORBONITE MANEUVER"

#37ST - "THAT WHICH SURVIVES"

#38ST - "A PIECE OF THE ACTION"

#40ST - "DAY OF THE DOVE"

#41ST - "AMOK TIME"

#42ST - "THE RETURN OF THE ARCHONS"

#43ST - "JOURNEY TO BABEL"

#44ST - "THE ULTIMATE COMPUTER"

#45ST - "THIS SIDE OF PARADISE"

#46ST - "BALANCE OF TERROR"

#47ST - "LIGHTS OF ZETAR"

#48ST - "SQUIRE OF GOTHOS"

#1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Farenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (based on "Boys, Grow Mushrooms in Your Basement").
Total 3 hours

#2SF - "The Night Stalker" (movie)
"The Night Strangler" (movie)
Total 3 hours

#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (From a rare record album).
Total 2 hours

#4SF - "Planet Earth" (movie)
2 hours

#5SF - TWILIGHT ZONE
"To Serve Man'
"Nightmare at 20,000 feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The Odyssey of Flight 33"

#7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
"Walking Distance"

#8SF - ARCH OBLER's DROP DEAD
This is a collection of some of the most frightening radio broadcasts ever done, including "The Chicken Heart", "The Dark" (in which people are literally turned inside out), and others.

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#1LT - "DEMON WITH A GLASS HAND"

#2LT - "GALAXY BEING"

#3LT - "ONE HUNDRED DAYS OF THE DRAGON"

#4LT - "MAN WITH THE POWER"

#5LT - "ARCHITECTS OF FEAR"

#6LT - "THE SIXTH FINGER"

#7LT - "THE ZANTI MISFITS"

#8LT - "THE MICE"

#9LT - "NIGHTMARE"

#11LT - "ADAM LINK, ROBOT"

#12LT - "SOLDIER"

#13LT - "TOURIST ATTRACTION"

#41C - MOVIE CLASSICS
"Mysterious Island"
"The Abominable Snowman"
3 hours

#42C - MOVIE CLASSICS
"Jason & The Argonauts"
"Day The Earth Stood Still"
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#43C - MOVIE CLASSICS
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"Fantastic Voyage"
4 hours

44C - MOVIE CLASSICS
"War Of The Worlds"
"The Time Machine"
4 hours

45C - MOVIE CLASSICS
"King Kong"
"The Thing"
"Island Of Lost Souls"
4 hours

46C - MOVIE CLASSICS
"7TH Voyage Of Sinbad"
"Planet Of The Apes"
4 hours

47C - MOVIE CLASSICS
"Silent Running"
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#73R - HALLS OF IVY (2 shows)
starring Mr. & Mrs. Ronald Coleman.
"A shy old bachelor acquires a lady friend"
"Mrs. Hall judges tryouts for a campus play"

#74R - SPACE PATROL (2 shows)
"The Cebrascope"
"The Return of Prince Bacharatti"

#75R - MR. DISTRICT ATTORNEY (2 shows)
"Spring Fever" 5/19/48
"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)

76R - JACK BENNY 11/16/47
(Lucky Strike)
EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
(Coca-Cola)

77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)

78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens 11/7/47 (Coca-Cola)

79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49 (Coca-Cola)
TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers

80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23

#81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW (2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)

#84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)

#86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"

#88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"

#89R - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence: "One Night Stand"

#92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal"

#93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)

#94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9

#96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal"

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing
& The Riders of The Purple
Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle
Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black
Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER McGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to
marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona,
Bing Crosby, Dinah Shore,
etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Caval"

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack
Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN
GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23, 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER McGEE & MOLLY
"Molly receives a mysterious
box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry
the VIII"

119R - EDGAR BERGEN & CHARLIE McCARTHY
guests Abbott & Costello, and
Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsey, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The
Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE McCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breadown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDSLEEVE
"The Suggestion Box"

## SPECIALS

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CASSETTE: $14.00 plus 75¢ postage.

#SP2 - 72 consecutive 15 minute episodes of CAPT. MIDNIGHT from 11/14/39 thru 3/27/40. Episodes #187-258. All have Skelley Oil commercials. 18 hours.
REEL: $25.00 plus $1.00 postage.
CASSETTE - $40.00 plus $1.25 postage.

#SP3 - The very first 18 episodes of SUPERMAN. 4 1/2 hours.
REEL - $7.50 plus 50¢ postage.
CASSETTE - $10.00 plus 50¢ postage.

#SP4 - All the shows contained on units 73R, 74R, 75R, 76R, 77R, 78R, 79R, 80R. 8 hours.
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CASSETTE - $20.00 plus $1.00 postage

#SP5 - All the shows contained on units 81R, 82R, 83R, 84R, 85R, 86R, 87R, 88R. 8 hours.
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CASSETTE - $20.00 plus $1.00 postage.

#SP6 - All the shows contained on units 89R, 90R, 91R, 92R, 93R, 94R, 95R, 96R. 8 hours.
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CASSETE - $20.00 plus $1.00 postage.

#SP7 - All the shows contained on units 97R, 98R, 99R, 100R, 101R, 102R, 103R, 104R. 8 hours.
REEL - $11.50 plus $1.00 postage
CASSETTE - $20.00 plus $1.00 postage.

#SP8 - All the shows contained on units 105R, 106R, 107R, 108R, 109R, 110R, 111R, 112R. 8 hours.
REEL - $11.50 plus 50¢ postage.
CASSETTE - $20.00 plus $1.00 postage.

#SP9 - All the shows contained on units 113R, 114R, 115R, 116R, 117R, 118R, 119R, 120R. 8 hours.
REEL - $11.50 plus $1.00 postage.
CASSETTE - $20.00 plus $1.00 postage

#SP10 - All the shows contained on units 121R, 122R, 123R, 124R, 125R, 126R, 127R, 128R. 8 hours.
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CASSETTE - $20.00 plus $1.00 postage.

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During 1978 COLLECTORS SHOWCASE will offer for auction new, never-before-seen, Full Color paintings by the original artists who drew the 1940's Golden Age Super-Heroes for the comic books published by Timely, DC, Fawcett, Quality, Fiction House, and more. The following artists and others will re-create their best cover art in one-time-only paintings for sale through our auction catalogues...

ALEX SCHOMBURG - Timely's top cover artist for Marvel Mystery, Captain America and All Winners featuring THE HUMAN TORCH, SUB-MARINER, and CAPTAIN AMERICA

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FRED RAY - Superman and Action Comics covers from the early 1940's when SUPERMAN was at his peak

DAN ZOLNEROWICH - top cover artist for Fiction House on Rangers, Jungle, and Jumbo Comics presenting SHEENA and KAANGA

ALFRED AVISON - early All Winners and Captain America covers featuring HUMAN TORCH, CAPTAIN AMERICA, and SUB-MARINER

DICK BRIEFER - creator, writer and artist of FRANKENSTEIN from Prize Comics of the 1940's and 1950's

CREIG FLESSEL - SANDMAN of DC's Adventure Comics of the early 1940's

C.C. BECK - the Golden Age CAPTAIN MARVEL artist re-creating his covers for Whiz, Captain Marvel, and America's Greatest

JOHN CELARDO - Fiction House adventure covers for Jumbo, Fight, and Jungle Comics featuring KAANGA and SHEENA

MIKE SEKOWSKY - covers featuring the JUSTICE LEAGUE OF AMERICA in Brave & the Bold and their own magazine

ALEX KOTZKY - BLACKHAWK, UNCLE SAM, and MIDNIGHT from Quality's Military, National, and Smash Comics

PAUL REINMAN - Golden Age artist for DC's GREEN LANTERN in All-American and Green Lantern Comics

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#2 ( $5.00 - First published art by Wrightson. It's his famous strip "Uncle Bill's Barrel". The Kaluta strip is continued in this issue too. Due to a printing defect four pages in this copy are blank, but the Kaluta and Wrightson are not harmed by this. This is not an easy zine to find! Published in 1969!)
AMAZING WORLD OF DC COMICS #1 (2 copies-$4.00@), 2,3,4,5,6 ($2.50@), 7,8,9,11 ($2.00@)
NEWFANGLES (1970-71 newsletter published by Don & Maggie Thompson. These will be sold as a set only for $4.50. #'s 35,36,38,41,42,43,44,45,46,48 & 49.
WITZEND #2 (very good-$5.00), 4 (very good-$3.50), 6,7,8 ($3.00@) 5($2.50)
SUNPOT ($4.00-first printing of this zine, includes blueprint of Sunpot planet)
THE NEAL ADAMS INDEX (1973 - $4.00)
ACBA SKETCHBOOK (1975-$3.50...excellent, has Wrightson, Jones, Adams, Brunner...)
GOSH WOW! #2 ($5.00, rare, color Bode' cover, Bode' inside, also Metzger, Wood)
#3 ($4.00, fantastic Wrightson color cover, "Moondog" by Metzger...)
ALTER EGO #10 ($2.50)
SCREAM DOOR #1 ($3.00, Wrightson cover, Kaluta's unpublished WEB OF HORROR strip)
EC LIVES! ($6.00 - you're not an EC fan if your collection lacks this.)
FUNNYWORLD #15, 16 ($2.50 each)
PHASE #1 (very good-$3.00)
INFINITY #4 ($5.00-full color Corben cover), #5 ($3.00)
I'LL BE DAMNED #1 ($3.00), 2,3 (Wrightson strip in each-$3.00@)
INSIDE COMICS #1-4 ($2.00 each)
ANOMALY#1, 2 ($4.00 each), #3 ($2.00-one page out, interferes with story)
GRAPHIC STORY WORLD #2, 3 (2 copies)($1.00@), 4, 5 (2copies), 6-10 ($1.50 each)
CHARLTON PORTFOLIO ($3.00)
CHARLTON BULLSEYE #1,2,3,5 ($1.50 each)
HOT STUF #1 ($4.00)
PROMETHEAN ENTERPRISES #5 ($2.00)
ODD MAGAZINE #19 ($5.00-very rare, first appearance of Bode's"Gline")(g-vg condition)
PERIHELION #5 (g-vg, rare, $5.00, contains "Tubs" 4 page strip by Bode'. 1968 zine)
WORD BALLOONS #1 ($1.50, interview with Neal Adams)
PERIGEE #1 ($1.50, Kelly Freas full color cover, interview, other art by Wood)
COMIC MEDIA #2 ($1.50), 9, 11 ($2.00@)
GAMUT #1 ($1.00, full color Mike Ploog cover, art by Adams, Wrightson)
MR. A ($1.50)  AVENGING WORLD (75¢)
BARFLYZE (by Wolverton-$2.00)  GJDRKZLXCBWQ COMICS (by Wolverton-$1.00)
FMZ #1 ($2.50, rare, articles on EC and lots of Wolverton science fiction art)
POWERHOUSE PEPPER ($1.50-Wolverton english language reprint published in Amsterdam)
CONTEMPORARY PICTORIAL LITERATURE #11 ($1.50 - fine Alex Toth cover)

[Comic Convention Souvenir Books]

1971 NEW YORK COMIC ART CON ($2.00), 1972 ($2.00), 1975 ($3.00 - Bode' cartoon)
1974 CREATION CON ($1.00)
1972 MID-AMERICA CON (rare Corben art - $2.00)
1970 DETROIT TRIPLE FANFAIR ($2.00 - Steranko cover, art by Wrightson,Kirby,Adams)

[PORTFOLIO]

1973 Vaughn Bode' portfolio, 8 1/2 x 11, pencil sketches, labeled Plate A - Plate H (very rare - $10.00)

[MAGAZINES AND TABLOIDS]

ESQUIRE March 1972 ($5.00 - one page full color strips by Wrightson, Jones, Ploog, Barry Smith, Ralph Reese and Alan Weiss)
CASTLE OF FRANKENSTEIN #10 (good-$2.50), 22,23,24 ($2.00 each)
WONDER WART-HOG MAGAZINE #2 (g-vg - $3.00)
DRACULA (British magazine-full color) #3,4,6 ($2.00 each), 5 (tear on cover-$1.00)
CRACKED (all good condt.,lots of Severin art - $1.50@) #'s 3,11,12,24,25,#23(no cover-50¢)
THE EAST VILLAGE OTHER (all good condition unless otherwise marked)
Vol. 3 #37 (Bode' art - $3.00), #47 (Crumb cover - $1.50),
Vol. 4 #9 (Bode' art - $3.00) Vol. 5 #7 (Freak Brothers strip - $1.50)
Vol. 6 #5 (color Bode' new year's resolution cover - fair condition - $1.50)
THE FUNNY PAPERS #3 ($3.00 - color strips by Bode', Bruce Jones, R. Crumb and even an old Little Nemo reprint)

I am selling these for another collector who has kept and treasured most of them for several years. There is some dynamite stuff in here!!!

# ENTERPRISE INCIDENTS

NUMBER 1-5

## FULL COLOR COVERS

ENTERPRISE INCIDENTS #1 - Front cover in color by STEVE FABIAN, recap of the episode "Amok Time" spanning ten pages with many rare stills, an article on the "Star Trek Special Effects Models", interviews with James Doohan, Gene Roddenberry, Norman Spinrad, George Takei and John Colicos (Kor in "Errand of Mercy") and more.

ENTERPRISE INCIDENTS #2 - Color cover of Spock and McCoy in the mind meld from "Mirror, Mirror", a photo recap of "Mirror, Mirror" using over 30 choice stills plus an analysis of the episode, a previously unpublished interview with DeForest Kelley, THE STAR TREK ARCHIVES (which reprints old newspaper & magazine articles on STAR TREK), an article on Nimoy as Sherlock Holmes, Ralph Fowler art and more.

ENTERPRISE INCIDENTS #3 - Special issue on "The Menagerie" has full color cover stills from it, a photo recap of the episode using over 45 stills, an analysis of the episode, an article on Jeffrey Hunter, our first feature on the STAR TREK BLOOPERS, plus the regular features THE STAR TREK ARCHIVES, THE STAR TREK REVIEW (a critique column on ST items), an article on Gene Roddenberry, Ralph Fowler art and more!

ENTERPRISE INCIDENTS #4 - Color back cover painting by Morris Scott Dollens, color front cover is a scene shot but never used in an ST episode. "The Doomsday Machine" is retold using a photo recap of over 25 stills, many being special effects. There is a 3 page interview with William Shatner, 8 pages of profile, a rare TWILIGHT ZONE still with him, plus more STAR TREK BLOOPERS, THE STAR TREK ARCHIVES, Fabian art, a letter column and more.

ARTWORK BY STEVE FABIAN, MORRIS SCOTT DOLLENS, RALPH FOWLER, RON WILBER, MIKE McKENNEY and more including COLOR art by STEVE FABIAN and MORRIS SCOTT DOLLENS.

ENTERPRISE INCIDENTS #5 is now available and features a recap of "This Side of Paradise", an article comparing STAR TREK with STAR WARS, a full color front cover painting, a back cover color pic of Greedo from SW, articles on bloopers and more!

SUBSCRIPTIONS BEGIN WITH #5 OR BEYOND (state which) and are 4/$10.00 or 8/$20.00

SINGLES COPIES OF #1-4 ARE $3.00 EACH. Copies of #5 are $2.50. Advance copies of #6 are $2.50 (publication date for #6 is May). Add 50¢ postage to all orders other than subscriptions.

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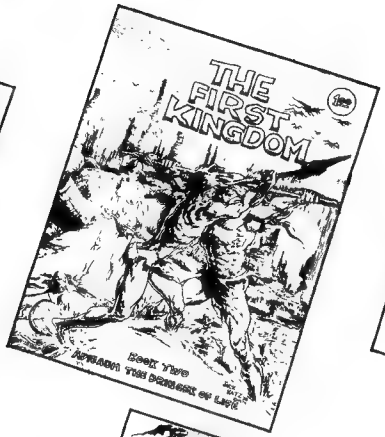
# THE FIRST KINGDOM



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There lies the seed of revolution. Jack Katz represents a renaissance. He's freed himself from the restrictions of the commercial comic companies and set off in a totally new direction. He's dedicating the next ten years of his life to this one massive project. That's a revolutionary and daring concept, but one that a man of Jack's talent and determination and integrity can fulfill. There is no precedent, no "safe" path to follow here. Every book marks another trail for others to follow. Jack is proving that it can be done. He's showing the world that comics needn't be as we know them and that putting pictures with the words of a novel needn't detract from their literary value. You *can* have both! The legendary Graphic Novel is possible.

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CUT THE ANTI-DOG JAPES! YOU GUYS ARE WANTED ON THE HOOSEGOW RIGHT NOW!
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KANE GARRETT 10.10
BUZZ OFF, YOU LOP-EARED TWITS!
ORBITING THE PLANET ESMERALDA IS THE INTERPLAN LAW SERVICE SATELLITE 'HOOSEGOW'...
OH, THERE'S NO PLACE LIKE HOME...
SNIFFER, I WISH THEY HADN'T PROGRAMMED YOU TO SING.
KANE GARRETT 10.14
HOLY HANAH!
HOW!
ON THE PLANET ESMERALDA, THE GIRL RUNS...
NO TIME TO STOP... MUST GET AWAY!

# Gil Kane and Star Hawks are in

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*** An exclusive, in-depth interview with Gil Kane.** Kane, one of the most respected and articulate artists in the comics medium, talks about his career, his new **Star Hawks** strip, his projects for the future, and the current state of comics. This long interview is profusely illustrated with reproductions from **Star Hawks** as well as his past work in the comics medium.

THIS ISSUE FEATURES

## Close Encounters of the Third Kind!

An incisive review of Steven Spielberg's controversial new Science Fiction film by professional comics and science fiction writer **Denny O'Neil**, illustrated with photographs from the film.

## Jack Katz' First Kingdom!

A long review of **The First Kingdom**, Jack Katz' epic fantasy series, which is even now expanding the horizons of graphic fantasy! Illustrated with pages from the as-yet unpublished seventh volume of the series.

## A Tribute to Asterix!

**Asterix**, the popular French comic strip (now being syndicated in America), is evaluated, critically and historically, in a comprehensive article by Dwight R. Decker. This tribute is dedicated to Rene Goscinny, creator of Asterix, who died a few short weeks ago. Fan artist **Don Rosa** adds a touching drawing to this tribute of a great comic strip and its creator.

## Allegro Non Troppo!

**Allegro Non Troppo**, the brilliant new animated film by Italy's Bruno Bozzetto may be as good as Disney's **Fantasia**. Illustrated with stills from the movie.

**PLUS: Comics reviews, The Outer Limits, Marvel's TV movies, "Fandom Review," the Howard The Duck and Spider-Man newspaper strips, and more!**

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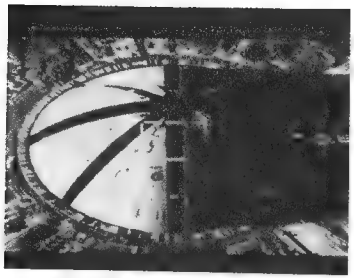

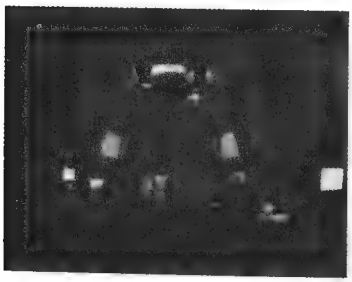
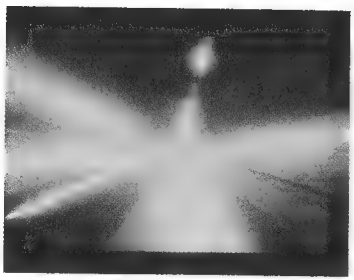
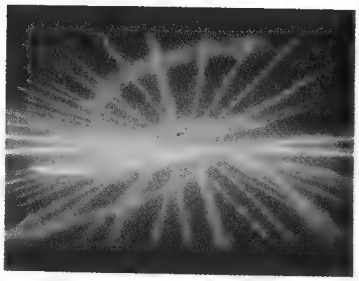
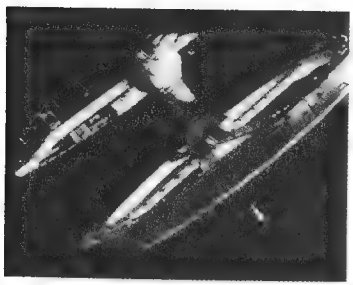
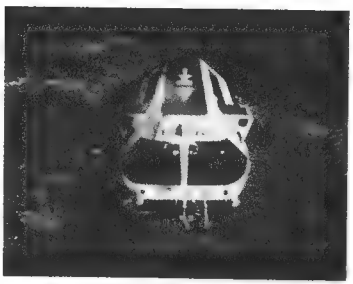

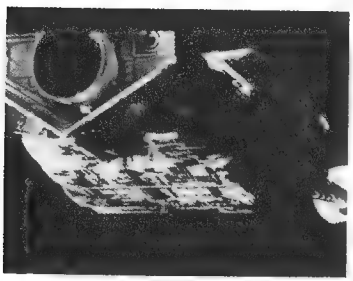
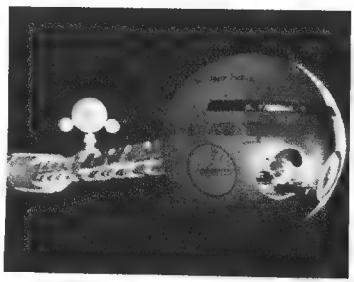
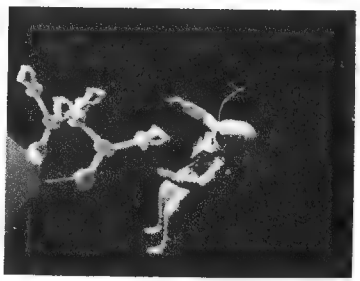

# HAVE A CLOSE ENCOUNTER WITH THE "RBCC"

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THE "RBCC" SPECIAL CLOSE ENCOUNTERS OF THE THIRD KIND ISSUE - Coming March 20th, 1978

RBCC #142 (to be published March 20th) will have special features devoted to the spectacular film CLOSE ENCOUNTERS OF THE THIRD KIND. If you saw our STAR WARS SPECIAL (RBCC #139) you know what we are capable of. RBCC #142 will feature a full color front cover, full color back cover and full color centerspread by artist RALPH FOWLER whose fantastic artwork was the hit of the STAR WARS RBCC issue. Ralph brings a sense of power into his highly detailed and accurate renderings. The color paintings will each feature different special effects scenes involving the UFO's, climaxing with his centerspread rendition of the mother ship! We will also have artwork by other regular RBCC contributors such as Marc Hempel, Don Rosa, Kerry Gammill and others. Articles will include a detailed analysis of the film from many different angles and other features (including some BIG surprises) still being firmed up at this time. There'll be no dumb articles by people who didn't understand the film and who've forgotten how to think. We respect the reader more than that. The pre-publication price is $2.50 plus 50¢ postage. #142 will be included as a regular subscription copy on subs received by us no later than March 15th, 1978. SUBSCRIPTION RATES ARE: [THIRD CLASS] 5/$6.75, 10/$12.50, 15/$16.00, 20/$21.00 [FIRST CLASS] 5/$9.50, 10/$18.00, 15/$23.00 and 20/$29.00. WHOLESALE RATES: 25 or more $2.05 each, 50 or more $1.55 each, 100 or more $1.30 each, 200 or more $1.00 each (Price rises upon publication).

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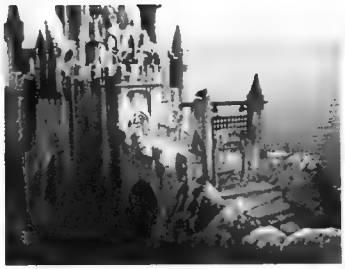

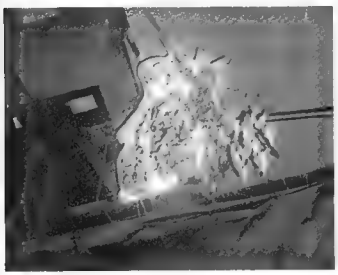

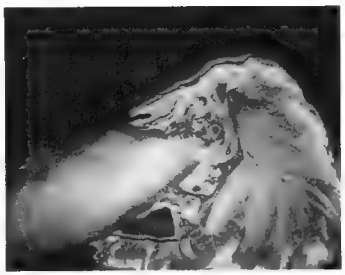

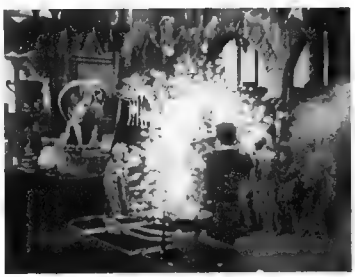

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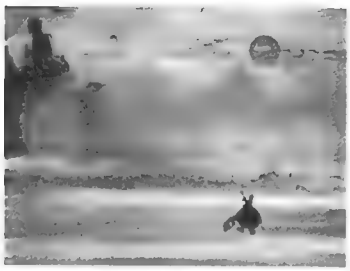

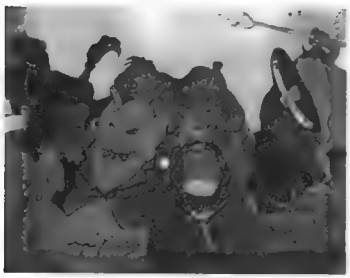

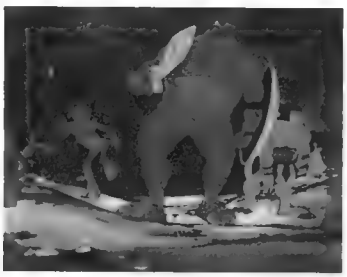

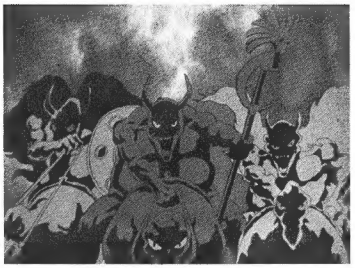
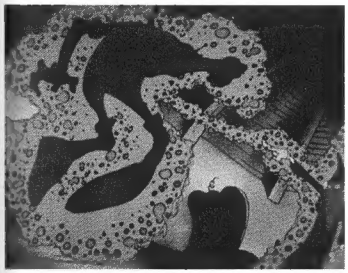
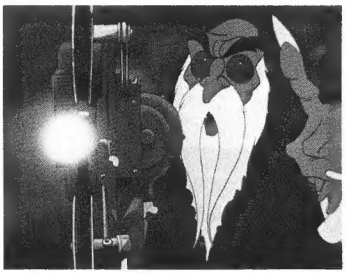
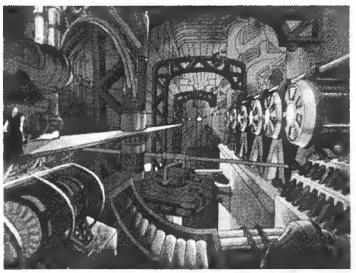

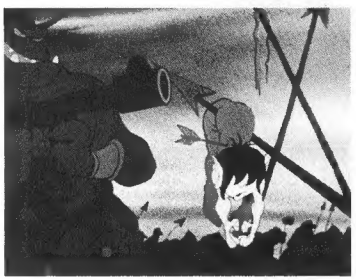
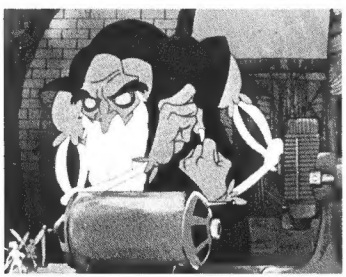

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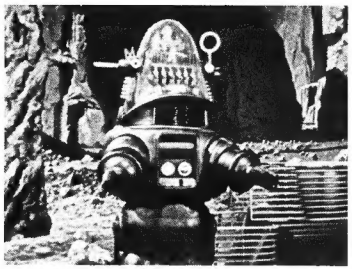

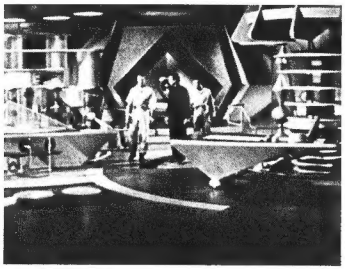

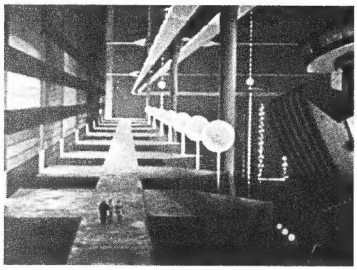

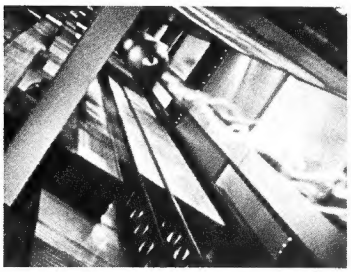

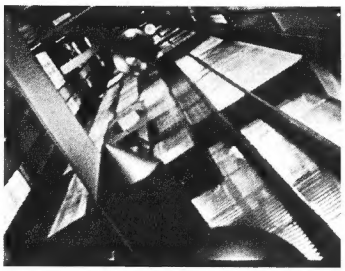

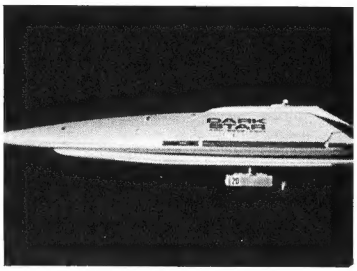


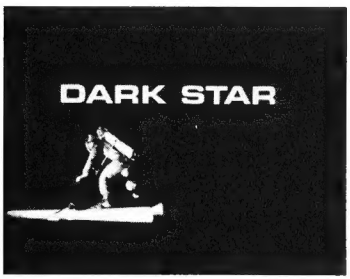


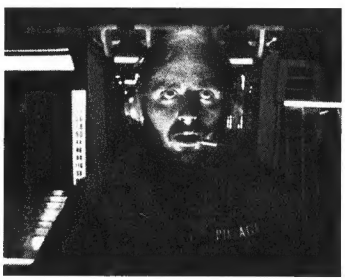

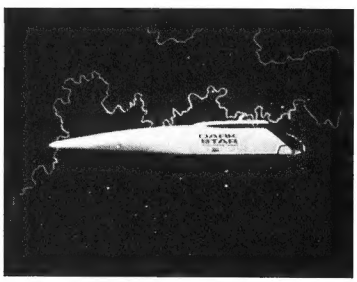


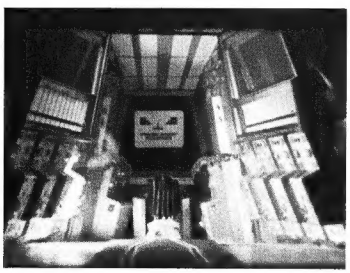

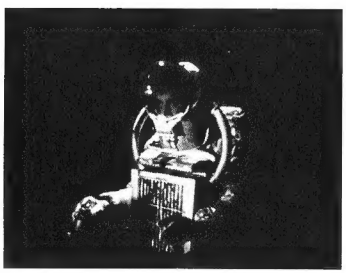

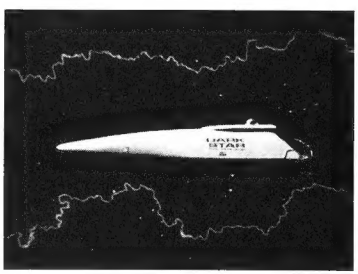

# MAKING STAR WARS

SPECIAL ANNOUNCEMENT CONCERNING CINEFANTASTIQUE VOL 6 NO 4/VOL 7 NO 1 DEVOTED TO STAR WARS

A Double Issue containing 96 pages, twice the usual number, including 24 pages in full color

This issue is unavailable from the publisher except by subscription, but it can be purchased here for $5.50 + 50¢ postage [add $2.00 if you desire first class mailing]. PUBLICATION DATE: MARCH 1st, 1978.

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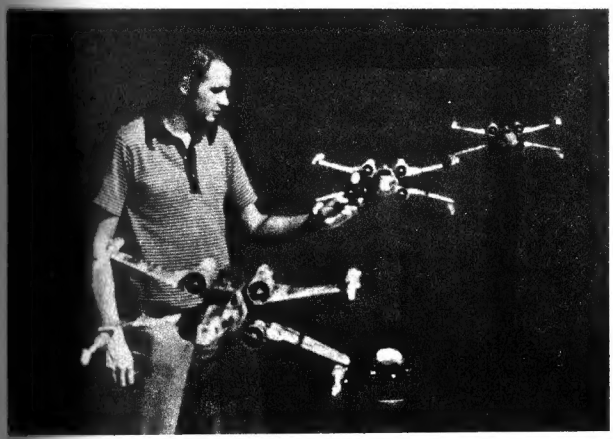

**Interviews with 24 of the artists, technicians and actors who made STAR WARS possible, including:**

GARY KURTZ: Producer
Read his plans for STAR WARS II; his surprising choice of directors to helm the sequel; his reaction to George Lucas' revealing interview in Rolling Stone;

JOHN DYKSTRA: Special Photographic Effects Supervisor
Our longest interview, with the man responsible for putting together Industrial Light & Magic, the special optical effects unit that made STAR WARS possible, revealing how it all came about;

JOHN STEARS: Production and Mechanical Effects Supervisor
The man who designed and built R2D2 and C3P0 and a host of other props and gadgets required for the live action filming in England; read how he licked the problem of the light sabres;

RICK BAKER, DOUG BESWICK, LAINE LISKA: 2nd Unit Makeup
The people who brought you the Cantina, part of it at least, explain which alien is which and who did what, not to mention the madness that took place on the set that day—all had a riot to be sure;

RICHARD EDLUND: 1st Effects Cameraman
The cameraman responsible for that first majestic shot of the Star Destroyer zooming into the frame; read about the filming of the incredibly complicated dogfight sequences;

DENNIS MUREN: 2nd Effects Cameraman
The cameraman responsible for the Millenium Falcon's leap into hyperdrive, the X-wing fighter peel-offs, and more, all explained in understandable detail;

KEN RALSTON: Assistant Effects Cameraman
Read the inside story of how the effects people felt about the film while it was being made, and the events of that amazing day when they all got together for its first screening;

ROBERT BLALACK: Composite Optical Photography
One of the key individuals at Industrial Light & Magic involved in making the blue screen process almost flawless in compositing the various effects elements; read how all the past problems were licked;

JOE JOHNSTON: Effects Illustration and Design
The author of *The Star Wars Sketchbook* explains how he designed the numerous spacecraft required by STAR WARS and how the magnificent final battle sequence was storyboarded in detail;

GRANT MCCUNE: Chief Model Maker
The main man in Santa's Workshop at Industrial Light & Magic tells how they put together all those X-wings, Y-wings, T.I.E. fighters and numerous other ships and miniatures required in the special effects;

DAVE JONES: Model Builder
Details, details—here's the guy who had to put them on all those models—and he explains how detailing makes a miniature believable; read how the model shop got inspired by Ben Burtt's sound effects;

ADAM BECKETT: Animation and Rotoscope Design
The man who electrocuted R2D2 and blew-up Alderaan explains rotoscoping and how it's done; those lasers really didn't shoot y'know;

JON BERG, PHIL TIPPETT: Stop Motion Animation
The artists who brought you the chess game between Chewbacca and R2D2 reveal how it came about; they also exlain their work on the Cantina makeups;

JOE VISKOCIL: Miniature Explosions
The man who gave those battle sequences some oomph explains how to blow up a starship properly; read the story behind all those reject explosions pictured on "The Making of STAR WARS;"

CARRIE FISHER: Princess Leia Organa
Read Carrie's ideas for Princess Leia in the sequel; learn George Lucas' two basic directions;

DAVE PROWSE: Lord Darth Vader
Prowse has a different version as to why his voice wasn't used for Vader that differs substantially from the tale told by Lucas;

PETER MAYHEW: Chewbacca
Learn why Chewie is standing on that ledge in the garbage-masher sequence, and how it feels to be a Wookie;

KENNY BAKER: Artoo-Detoo
Everyone's favorite robot explains how the tin can worked; read how Kenny tried to infuse personality into a difficult role.

RALPH MCQUARRIE: Production Illustration
The artist responsible for *The Star Wars Portfolio* explains his early involvement on the project and how he devised the film's basic visual design with George Lucas;

SAM SHAW: Supervising Sound Editor
The man who put that fabulous stereo sound together—read how he did it; STAR WARS was perhaps the most complicated film in terms of sound and sound effects in history;

BEN BURTT: Special Dialogue and Sound Effects
Here is the voice of R2D2, and the father of STAR WARS amazing array of alien voices, languages and sounds; read how they did the voice of Chewbacca, Greedo, and others;

**If you thought the issue of AMERICAN CINEMATOGRAPHER covering STAR WARS sold out fast, you ain't seen nothing yet!**

**Unfortunately, we don't have a Rick Sternbach cover. But we do have a mind-blowing, wrap-around full color depiction of a dogfight over the Death Star by our new cover artist Ira Gilford; it's smashing. And there are twenty-two other full color pages, including three of the Cantina makeups, one of Ralph McQuarrie's pre-production art featuring an early painting not included in Ballentine's portfolio, and numerous behind-the-scenes shots of STAR WARS' amazing special effects in production at Industrial Light and Magic!**

**And that's just half the issue! Read our exclusive interviews with director Steven Spielberg and special effects supervisor Douglas Trumbull on CLOSE ENCOUNTERS OF THE THIRD KIND, with new, unpublished full color photos of the film's dazzling special effects (not the same old ones published by Time and Newsweek, either!). Also, Amy Irving on her starring role in Brian De Palma's THE FURY, the director's followup to CARRIE, also in the realm of ESP and mental telepathy; director William Girdler on filming the horror best-seller THE MANITOU; David Allen on his model animation special effects for LASERBLAST and his forthcoming project, THE PRIMEVALS; and much, much more!**

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